

## LINGUA II:

LINGUA II: MALEDETTO  
COMPOSITION FOR SEVEN  
VIRTUOSO SPEAKERS

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----- All 7 speakers are already present (on-stage) as audience enters. Except for speaker A, the members of the group are articulating phoneme [S]. They do so quietly, randomly, chintz-texturedly and contrapuntally. They do so in varying densities... mixing in and out of each other's transmissions. They form beautifully shaped phrases. They do so for as long a time as is necessary to settle the audience down, and to create a salon/living room atmosphere.

Speaker A takes a very long time before entering, and when he does, his first phoneme (the S of screw) stored seem to come from the group.

----- The remaining members of the group continue to articulate phoneme (S) as noted above, under his opening address -----

[.]  
S →

## 1

speaker A= normal speech,  
c.130-150 wpm, generally  
mf, phrases well-spaced

→ **S**

Screw is a cylinder having a spiral thread and a corresponding spiral groove winding around it in a uniform manner.

Screw is also a reversed mechanism in which the interior of a cylinder is provided with a corresponding uniform spiraled thread and groove into which a screw as first defined may fit. This basic definition may be expanded somewhat as follows:

- (1) Drachmann sees the screw as the application of a mathematical concept to practical use.
- (2) Wilkins, in 1648, saw the screw as an instrument.
- (3) Tubner says the screw is nothing but a twisted wedge which is not hit by blows.
- (4) Cochrane insists that the screw is a combination of the screw principle with the lever principle.

In my opinion, the screw is basically a nail, or shaft with grooves. There is some justification for this point of view since historically the nail seems to have preceded the screw, ---in fact one might even refer to a nail as a smoothly-shafted screw, and conversely, to a screw as a groovy-shafted nail. However,

before proceeding into a more technical discussion of these points I should mention that while the screw seems to have been known for a very long time its etymological origin at least is unclear. Baist and Kluge refer both French and Teutonic forms to the Latin SCROFA, meaning TO SOW. This seems reasonable since SCROFA closely relates to forms which appear in other languages and which do in fact mean screw in some sense.

For instance compare SCROFA with OLD FRENCH escroue or escro MODERN FRENCH e'crou with MODERN LOW GERMAN schrûve with SWEDISH schrûbe with MODERN ISLANDIC skrufa or DANISH skrue.

group (S) ends

## 2

speakers B+D= child-like quality, c.130-150 wpm, generally ff, loose

(attacca subito)

ff →  
SPEAKER D: BUT,

IF WE WERE TO ANDROGYNATE or dive in the dark OR CULBATIZE

or hoist in OR RUSH UP THE STRAIGHT

or slide up the board OR PERFORM A WIPE AT THE PLACE

COULD YOU take the push? AH HA that's the trick.

EXERCISE IN

B= forced whisper, ff  
canary tail-trading mount! fen sparrow! fly-girling out-owlstart!  
Combinatorially the male-female screw form one of the

SPOON - ON IN

screw miss pheasant! bang aunt merry-legs out-trigger!  
six mechanical powers being a modification of the

RASP IN invade pinch-prick! tackle pole-climbing academician!  
inclined plane. The powers are:

PILE-DRIVE IN trillbye willing-tit,  
TOOTHED WHEEL POWER

QUIM IN everlasting wriggler,  
WINCH POWER

STICK IN stunning lay-over,  
LEVER POWER

BELLY IN cracking stud-pumper,  
PULLY POWER

BUMP meaning IN what? bottom-worker,  
TO WHAT? MEANING WHO TO WHO? meaning?  
WEDGE POWER

how to how?

buttock-stinging,  
MEANING WHEN TO WHEN?

SCREW POWER.

MEANING?

speakers group C,  
litany, sotto voce,  
pp, bass-sat alternate

WHERE TO WHERE? -

shaking evening-star,

MEANING A TO A!

Screw energy is transmitted by means of a hollow cylinder,  
TO FORCE OR EXTRACT FROM SOME UNWILLING GIVER.

(SAT)

MORALITY.

TO WHAT END?

(B)

tender fancy-pieced strum,  
the female screw,

MEANING  
of approximately equal diameter with the

(SAT)

sporting open-arse,  
solid one,

LA ND LORDS

Hence, the one will work

(SAT)

wriggling tickletail,  
within the other.

MEANING

(SAT)

bitching traviata,  
By turning the hollow cylinder

RACK

(B)

while the other remains fixed,

TO ENOUGH.

(SAT)

tweaking lady-bird,  
the latter will pass through

MEANING

(B)

the former

and will advance

we, MEANING DIDN'T, MEANING PUT, meaning on, MEANING  
receiver-general, every revolution through a space equal to the distance between  
SCREW HARDER. TO WHAT END? TO OPRESSION. MEANING

(SAT)

(B)

(SAT)

(B)

THE, MEANING SCREWS,  
cock-chafing, meaning half, meaning hard,  
two contiguous turns of the thread.

WHAT?

SCREWING INTO THE HEARTS OF MEN BY DEGREES.

(SAT)

MEANING

ENOUGH!  
autem-mort, trollop, sister, in, artichoke, minx, invade, plover, trat, nit  
As the screw is a modified inclined plane, there's no  
(B) TO WHAT END? TO SCREWING THEM BEYOND THE WORTH OF THINGS.  
(SAT)

4

difficulty estimating the mechanical advantages obtained by it.

3

If we suppose the power to be applied to the circumference of the screw,

2

and, tail, taste, crack, anonyma, tenant-in-tail,  
to act in a direction at right angles to the radius of the

cylinder, and, parallel to the base of the inundate: inclined

plane, by which the screw is supposed to be formed, titter-truck, then the

power will be to the resistance dolly-buttock, as the distance between

two contiguous threads is cotton-top, to the circumference of the cylinder.

In practice, however, the screw is combined with the lever, hedge-creeper,

and the power applied to the extremity of the lever. treblecleft, Therefore,

the LAW becomes: the power is to the resistance as the demi-mondaine, distance

between two contiguous threads is to the circumference commodity.

described by the power. In this case the effect of the screw is increased by:

a slight retard

(a) Lessening the distance between the trull: threads,

(b) making the threads finer, and,

(c) lace-mutton-tit, lift-skirt-trug, wanton-pickup, aspasia, lengthening the lever to which power is applied.

trumpet-laker-lady, hot-buttock-broker, gay-girl-merrybit,  
The LAW, however, becomes greatly modified

by the bobtail-termer, tremendous fly-by-night, partridge.  
friction prevailing.

1

2

1

2

(allow reasonable silence before proceeding)

## USE 3

voice A=  
less spaced,  
c. 130-150 wpm,  
poco  
a  
poco  
accelerando

130-150 wpm

poco a poco  
accelerando

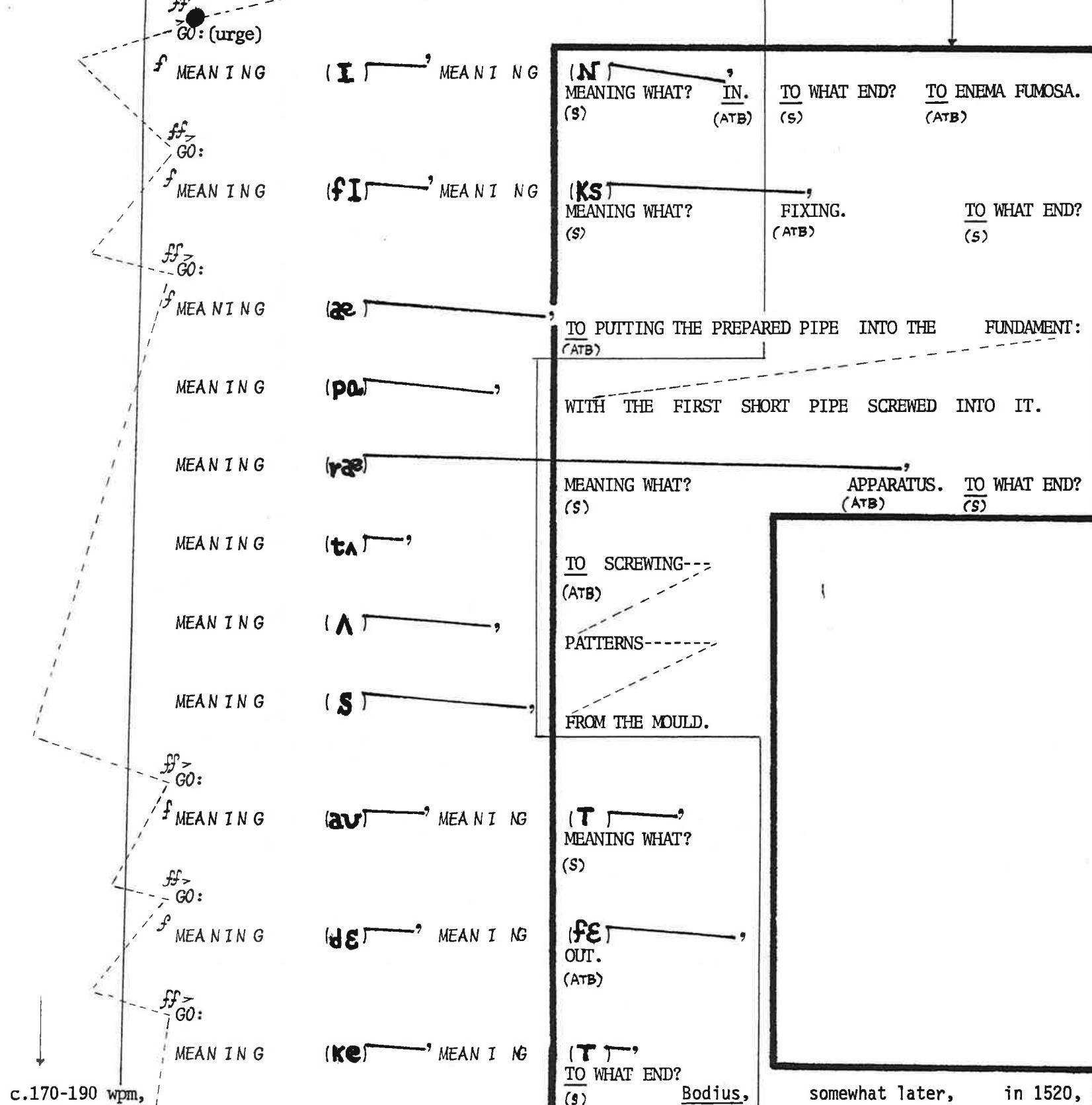
The uses of the screw are various. In the most general sense it is an invaluable device for holding things down. That is, in the application of great pressure. Interestingly enough, the entire question of the screw-as-a-pressure-device did not clarify itself immediately. For example, at an early stage in the development of the printing press, Stradanus in 1490 writes:

"It is difficult inserting the slide at random to get the page centrally located under the screw of the press, failing which, the platen TILTS, and applies pressure unevenly. Rails are therefore introduced to guide the sliding bed. But, as the screw is held vertical only by passing through the top cross bar, usually called the head, and by the guidance of the side members, or cheeks, some wobble may still occur at point of impression. The screw is therefore made to pass through a lower member."

(attacca subito)

speaker D= dramatic speech + "voicing", f

speakers, group C, litany, sotto voce, generally pp, soprano-atb alternating



constructed a somewhat heavier press.

somewhat later, in 1520, barrel of the screw was 8 or 9 inches in diameter. His press had a square hose instead of a hexagonal one, quite in contrast to Jost Amman's in which NO hose is visible at all, OR in Blaeuw's press where the hose mechanism is replaced by spindles which pass in direct motion through circular holes in the TILL. This device was easier to adjust

than a well-fitted box-hose and helped to regulate screw-pressure.

On the other hand,

much earlier, Heron is quite aware of the screw as a pressure device. TRUE, his machines were less complex, and they were used for simpler work. Never-the-less, it might be of value to quote a portion from his Mechanics as found in the Leiden MS. In this case, Heron is describing a twin screw press. Note the attention to and concern for screw-pressure:

unison tutti  
speakers, pp  
sotto voce,  
200-220 wpm,  
steady-state

(attacca subito)

FIRM IN SUBSTANCE NOT TOO DRY NOT TOO GREEN BUT IN BETWEEN DRILL BOTH ENDS DEEP

"Now we shall tell about the work with the presses

INTO ITS SUBSTANCE HOLE GO INTO ENDS ARE HARD THEY MEET ROUND HOLE HEAD TAKE with which you can press with force and power. They are

OFF SCREW-LINE PLACE ON THE END OF THE SCREW STICK FOUR HOLES PUT FOUR among the most powerful there are, and the most perfect.

HANDLES INTO THESE HOLES PUT INSIDE DEPTH OF THE ROUND HOLE BASE OF THE SCREW We say that the beam that is called the mountain is only

FIT THE END OF THE SCREW GROOVE INTO THE ROUND HOLE THEN WE DRIVE BACK INTO a lever which a weight presses down, and the weight that

THE ROUND GROOVE HOLD IT FAST SCREW CANNOT GET OUT SCREW THAT COMES END INTO presses it down is on its end that is lifted above the ground,

SCREWS TWO ROUND HOLES GOING INTO THE SUBSTANCE PIERCING TO THE OTHER SIDE ROUND HOLES and as long as it presses, the juices will not stop flowing

INTO WHICH THE ENDS OF THE SCREW GO IN THESE HOLES SCREW-FURROW INSIDE FEMALE until the weight sits on the ground. Although they are

SCREWS SCREWS ARE TURNED SENT DOWN TURNED LIFTED MAKE A FEMALE SCREW LENGTH AND very powerful, their pressure is not also strong by continuation.

THICKNESS SIZE LENGTH THICKNESS WIDTH WIDTH WIDTH GREATER WIDTH HOLE GREATER Therefore, it is necessary to repeat from time to time the turning

INSTRUMENT REST FIRMLY CUT OUT THE MIDDLE SUITABLE CUT CUT THE MIDDLE CUT CUT FIT and the pressure.

ONE CUT INTO THE OTHER HOLDS FIRM GRIP PLACE ON THE TABLE SCREWS THIN THICKNESS These pressing instruments are easy to work. They can be moved

LENGTH BETWEEN WIDTH SUCH A SIZE UP INSIDE SPACE JUICE CAN FLOW CUT OUT THE and put up any place we want, and there is no need in them for a

MIDDLE GROOVE TOUCH FIT INTO IT PLACE GROOVE PLACE THICK FILLS OUT PLACE LENGTH long straight beam of a hard nature, and there is in them no hindrance

WIDTH THICK FILLS TURN THE SCREWS BEAM THE FEMALE SCREW-FURROWS IN IT COMES from stiffness. They are free and press with a strong pressure, and

PRESSED PRESSES ON INSIDE SUBSTANCE IN PRESSED JUICES RUN OUT SCREW IS TURNED the juices come out altogether, and

AGAIN THE OTHER WAY BEAM LIFTED TAKEN PRESSED SUBSTANCE SHIFTED UNTIL EVERY BIT we have to repeat the pressing again and again until no more juices

OF JUICE IS PRESSED OUT.  
are left in the pressed substance."

AGAIN:

speaker D= dramatic speech, + "voicing", mf

speakers group C= litany, sotto voce, pp, tenor-sab alternating

MEANING	HURT?	MEANING WHAT? KEY. TO WHAT END? TO SCREW A PLACE. (t) (SAB) (t) (SAB)
MEANING	WHE	MEANING WHAT? FALSE. TO WHAT END? TO LOCK THE DOOR. (t) (SAB) (t) (SAB)
MEANING	WILL	MEANING WHAT? SKELETON. TO WHAT END? (t) (SAB) (t) (SAB)
MEANING	YOU	TO STAND ON THE SCREW. MEANING WHAT? INSTRUMENT. (SAB) (t) (SAB)
MEANING	STOP?	TO WHAT END? TO NOT BOLT. MEANING WHAT? PRISON. (t) (SAB) (t) (SAB)
MEANING	(M)	TO WHAT END? TO RACK HER GOOD. MEANING WHAT? TURN- (t) (SAB) (t) (SAB)
MEANING	(i)	KEY. TO WHAT END? TO TURN THE SCREW. (t) (SAB)
MEANING	(N)	MEANING WHAT? ON. TO WHAT END? (t) (SAB) (t) (SAB)
MEANING	(I)	TO STRETCH HER LIMBS WITH SCREWS-- (SAB)
MEANING	(C)	--AND PULLYS. MEANING WHAT? EXTORTION. (t) (SAB)
	TO WHAT END?	TO TORTURE. (t) (SAB)
	ff GO!	MEANING WHAT? (t)

speaker D =  
drunken quality,  
+ "voicing", mp

TO CRUSH THE THUMBS OF THE JEW WITH VICE AND SCREW.  
(SAB)

MEANING WHAT?

1  
PENAL.  
(SAB)

TO WHAT END?

(T)  
TO GET HIM TO TELL YOU WHERE HE BURIED HIS TREASURE.

(SAB)  
MEANING WHAT? FUZZ. TO WHAT END? TO GET A HEAD SCREW.  
(SAB) (T) (SAB)

FF  
FURTHERMORE:

KISK  
FLUFF  
SNUFF  
SOAKED-OUT-SPIFF!  
IN COG  
N APPY-BUBBED!  
ROAR  
GRAPE-SHOT-TAVERN ED! FF AND

STARCH-PLOWED!  
LUSH-DAMAGED!

P  
FF  
GO:

TANGLE  
SNAP  
WET  
ELEVATE

"SWIZZLE-ODD"  
"HELPLESS LUMPY"  
"S N U G - P R U N E"  
"TIGHT-CUT"

CHUCK "THIRSTY-JUG-BITTE N-WI NEY"  
VAT-SWILL  
"GAY-HOCKEY-TIP"  
"WHITLED-HIGH-BUFFY-  
TEETH"  
"HARD-UP-SWIGGLER"  
OVER  
MORE:

PRIME  
YAP

FF  
GO:

pp  
BATTER BLIND BLOAT  
HAZE  
HEAD  
MASH  
MIX  
SHOOT  
SO---  
RATTLE REEL  
ROCK!

(attacca subito)

speaker B =  
whisper, f  
200-220 wpm  
poco  
a  
poco  
ritardando

However, in another sense, it seems clear from the Mynas Codex, edited by Nix, hackster: accomodate strike, spread choppers, fiddle threads, mount, cut easy, block, nibble, that Heron really doesn't know how to compute the effects of the screw, trim, hair, rake, diddle, knock, hurry-whore, caulk everlasting daughter of eve! tumble, shake, though he's credited with development in the basic screw-line. trounce hobby-horse clubs! wallop, dibble, in, bore, stitch,

Parenthetically, there is disagreement here, for Pappos insists that the screw-pegs, perform,

line, often referred to as the "snail on the cylinder", called on,

Cochlea by the Romans, phallicize, was first constructed by Appolonios

Perge in 170 BC. plough, pluck, In any case,

Heron takes into account only the difference between the radius of the hunt-about, tup,

handle and the screw itself. hump,

Actually, screws for holding down as we know them were not really adamize, spike,

clarified until goldsmiths devised them for locking, that is, get-into, dog

for bracelets and the like, although, if I remember correctly----

(allow considerable silence)

speakers B+D =  
child-like  
quality, f

1  
BUT,

c.150 wpm,  
continue  
ritardando

IF WE WERE TO GO BEARD-SPLITTING, or bush-ranging,  
Schramm has provided one of Biton's catapults with holding-down-screws.

OR RUMP SPLIT-TWAT-TROMBONING, or quim-wedging,

poke,

OR BUTT-ON-HOLE WORKING, could you take it long?  
Drachmann cannot use Biton as evidence for anything.  
pole,

AH, HA, THAT'S THE TRICK!

He also thinks that Schramm is wrong in this case, because  
poop,

WHAT

"holding-down-screws" should more properly translate:  
pound,

WOULD

around which a rope is wound".  
prick,

YOU

push,

DO

palliasse,

AFTER

pack,

THAT?

put,

"a drum,

GO FOR A BIT OF BEEF? COCK FIGHTING? GIBLET PIE?

was made from metal thread wound around a cylinder,  
wren, muss, frisk, mump, tickle white aprons,

The drum

and cock,

would you want A HAIRCUT? OR TO GO FOR TROUT IN A  
inside a hole. For our purposes then,  
in-----hoist, foraminata, pug, tit,

holding-down-screws did not  
hump, dip, scour, do, nick,

PECULIAR RIVER? WHO KNOWS!

but,  
come into use until it was possible to make male and female screws of a  
compress underwear, whisper, punk,

mow mother flesh! stick,

could you---TAKE IT LONG? AH, HA, that's the trick.  
die and screw-tap.  
dart, split!

NEVERMIND,

120-140 wpm,  
poco  
a  
poco  
accelerando

Screws for moving and adjusting are quite another matter. One of the most significant early instruments is credited to Archimedes and is known as the ENDLESS SCREW. He is personally supposed to have used his instrument with the windlass to pull a fully loaded 3-masted ship on dry land, and, by combining the endless screw with the windmill, (a combination first mentioned in 1404), it became possible to drain land, and, in Orebrios the endless screw, for medical reasons, was used in the chest of Nymphodorus, and, according to Diodorus, the NILE DELTA was irrigated by the endless screw, and, again at a certain point, Orebrios is concerned with

speaker D= drunken quality,  
mf

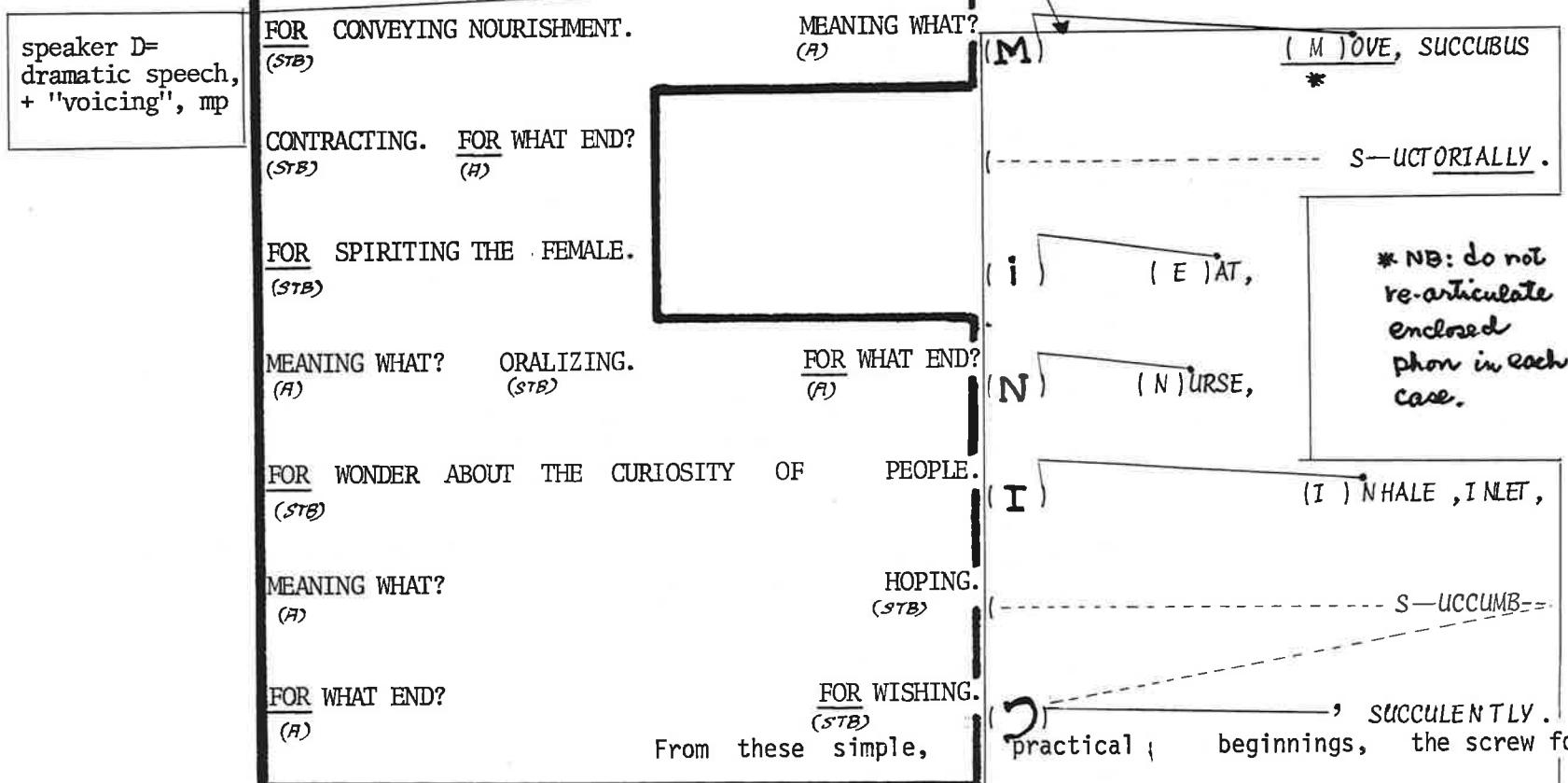
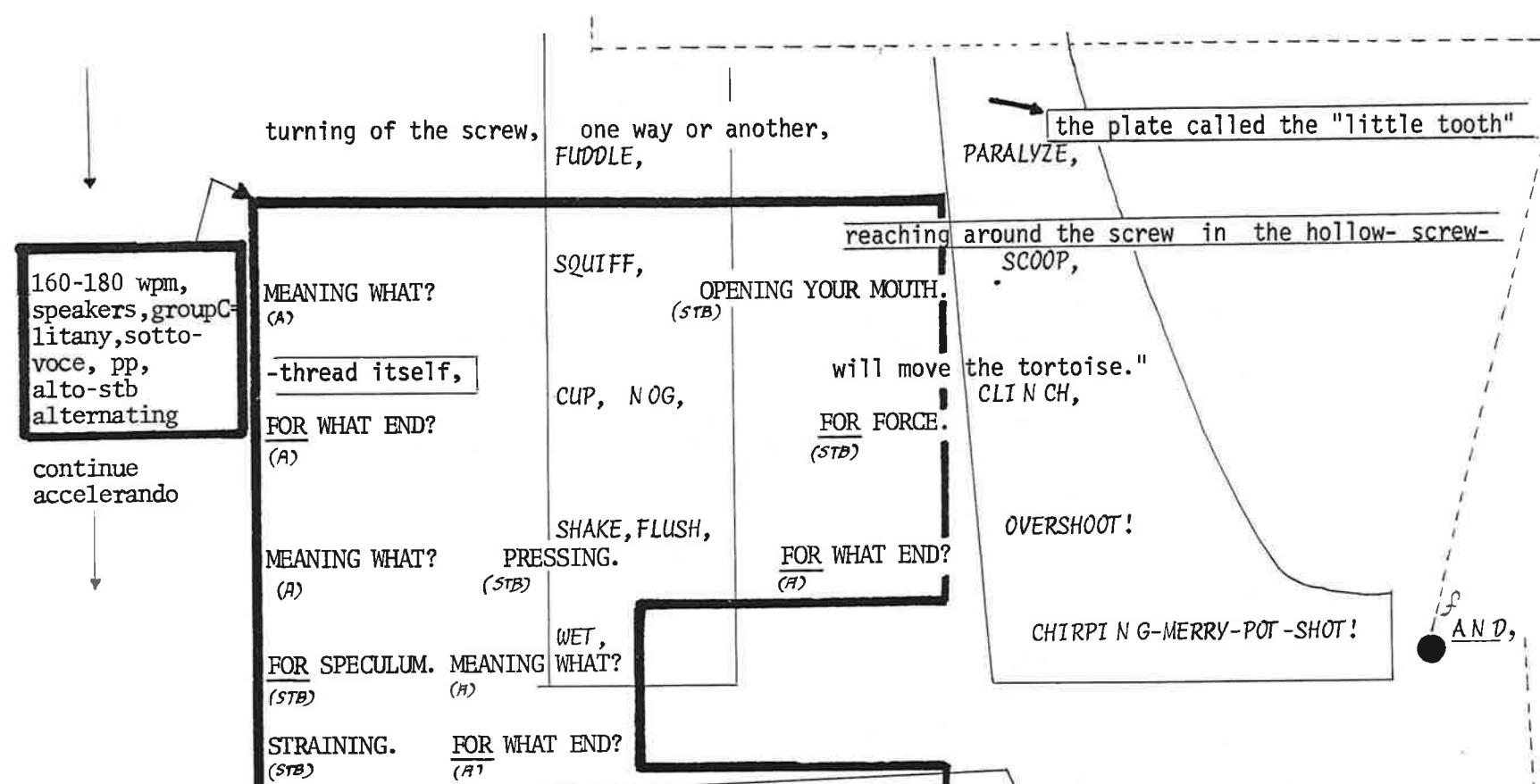
how the endless screw can move a tortoise,  
GILDED, GLORIOUS,  
mf ( a tortoise is a sled for dragging  
FOGGED, GROGGY,

Toads ). I quote: "The screw passes through a hole.

BUT, inside the hole a bronze or iron plate has been driven into the tortoise.  
FLAWED, JOLLY,

plate is called a "tooth". Now, the tooth of the tortoise is engaged with the  
FOXED, JUG!

screw thread of the screw. Accordingly, the result is that, caught up by the  
GET OFF mf YOUR MUZZ!



moving and adjusting has found many applications.

Some noteworthy ones are:

200-220 wpm, continue accelerando

(1) Micrometer screws, such as are used for telescopes and other watching devices.

(2) Precision instrument screws, such as were used in Gunnar's level around 1614.

(3) Threaded screws as fixing devices, such as were used crudely in 16th century

armour fittings.

(4) Screws as a slow motion device, such as in the probably Hellenistic worm-gear.

(5) Screws for the reduction of velocity, such as those used for lifting loads according to the chronicle of Gervais the Monk, circa 1200.

(6) Surgical instrument screws, such as are illustrated in SPECULA MATERIA, incidentally, several specimens are still extant.

B, C, D speakers (one at a time, i.e. soloistically) extract phoneme (KA) as indicated, from speaker A text. (KA) is always forte, percussive. Structurally, (KA) anticipates COME, (canonic section following). Select the succession of solo voices so that the sequence is interesting timbrally. Vary frequencies, durations (however, always within degrees of shortness), envelopes.

(7) Stopper screws, such as are described by Cipriano Piccolpasso for his pottery  
KA

bottles, and furthermore, in Heron's template for screw-making, and in  
KA KA

260-280 wpm

speakers, Group C= litany, sotto-voce pp, bass-sat alternating, speakers B,D alternate (KA) extracts during the litany.

self-snuffing-screw-lamps,

KA MEANING WHAT? TO BE A TWIST. TO WHAT END? INTO SCREWING YOUR OWN MOUSTACHE WITH DEEP DELIBERATION. MEANING WHAT? TO BE ALL IN A SCREW. TO WHAT END?

and in the double-screw,

KA INTO EVERY DISJOINTED LIMB. MEANING WHAT? TO BE PROPELLING. TO WHAT END? INTO A SEEN HOLE THE SUBTLE SERPENT WILL SCREW HIS WHOLE BODY. MEANING WHAT?

and in the direct twin-screw,

KA KA TO BE COMPRESSING. TO WHAT END? UNTIL YOU CAN HARDLY BREATHE. MEANING WHAT? TO BE RIDICULOUS. TO WHAT END? INTO BEING SCREWED-UP,

and in the cog-wheel-engaging-screw,

KA KA INTO VANITY MADE BARE. MEANING WHAT? TO BE A MISTRESS OF A SCHOOL NOT A SEMINARY. TO WHAT END? INTO TIGHT LACING. MEANING WHAT?

and in the screw-jack,

KA KA TO BE WHERE YOUNG LADIES FOR ENORMOUS PAY MIGHT BE SCREWED OUT OF HEALTH AND INTO VANITY. TO WHAT END? INTO A PICK-ME-UP.

and in the screw-nail,

KA MEANING WHAT? TO BE TAKING A SCREW EVERY MORNING. TO WHAT END? INTO A LITTLE DOSE OF BITTERS. MEANING WHAT?

and in the differential, or hunter's-screw, (which by the way is formed of two--

KA TO BE CORRECTING THE EFFECTS OF LAST EVENING'S FESTIVITIES. TO WHAT END? INTO SWEARING YOU CAN SEE ALRIGHT,

screws,

a larger and a smaller,

the former being screwed internally to allow-

KA WHEN MODERATELY SCREWED. MEANING WHAT? TO BE CONTORTING. TO WHAT END? INTO SCREWING YOUR BODY. MEANING WHAT?

the latter to screw into it. The pitch of the two screws differs slightly,

KA TO BE MAKING THEM SHOOT WHICH WAY YOU PLEASE. TO WHAT END? INTO GIVING AIM

for each turn of the chief,

TO STATE

the progress of the point of the compound

KA AFFAIRS.

during canon, speaker A moves in and out of prominence with

speakers, group C

screw is the difference of pitch which results in very great power ).

And-

KA ----- ATTACCA

furthermore, one must mention game devices, such as in Heron's automatic or puppet theater, where the screw-furrow is primary: "There are two different constructions.

IN WANTING! ENGINES. AND PULLEYS. \*\*\*

One is a small stage which automatically comes into view, presents a puppet show, and retires again. The other is a stage standing

S IN THE END THOUGH, YOU COME, YOU COME WITH PROPS AND YOU COME WITH SCREWS

still, but presenting automatically a play in many acts. In both cases the moving force is a heavy weight fitting into a container full of millet or mustard seeds. The seeds run out through a narrow hole. The weight comes down at a determined rate and it turns an axle from which it is suspended by a thread. All of the movements are taken

YOU COME WITH AGITATION. YOU COME WITH DESIGN. YOU COME RELIGIOUSLY.

from this axle by means of threads. A puppet or any other thing is turned by a thread going over a drum.

IF IT HAS TO TURN BACK, THE THREAD IS PASSED OVER A PEG IN THE DRUM AND WOUND AROUND THE OTHER WAY. IF THE OBJECT HAS TO MOVE, AND STOP, AND MOVE AGAIN, THERE IS A LENGTH OF SLACK THREAD BETWEEN TWO WINDINGS.

THIS SLACK THREAD IS STUCK ON THE DRUM WITH WAX SO THAT IT WILL NOT HANG DOWN AND GET CAUGHT IN THE OTHER MACHINERY. IF AN ACTION HAS TO HAPPEN ONLY ONCE, SUCH AS A BACK CLOTH BEING DROPPED, IT MAY BE WORKED BY A SEPARATE WEIGHT WHICH IS RELEASED BY A THREAD PULLING OUT A PIN. THE MOVING STAGE RUNS IN AND OUT ON 3 WHEELS. IT MAY BE

YOU COME TO RAISE MY LOVE AND DEVOTION. LAWFULLY. CUNNINGLY. FORCIBLY.

YOU COME SECRETLY. YOU COME POLITICO. WANT!

YOU COME ALL OVER ME YOU BITCHING

group C= canon, conversational voice, inner intensity, irregular accents, generally piano. Each speaker articulates the text once in this order: S,A,T,B. Succeeding speakers enter as marked by \*\*. Although there is a general ritardando in progress, each <sup>turn</sup> always begins at 260-280 wpm and ritards at his own rate, (thus, the tempo rates are likewise, contrapuntal). Each speaker should move "in and out" of prominence. It is important only that the words of the text will have been heard in some permutation by the end of the canon.

+(canon ends, I.E., "want out")

(CIRCA)

## HISTORY

### 4

ritardando  
continues  
through  
silence

moved in and out by another set of wheels that are lowered or lifted by a screw-furrow engaged by a peg. A movement of the arm of a puppet, as in hammering, is produced by pins on the wheel, acting on the short end of a lever."

100-120 wpm,  
begin slowly,  
stately,  
quietly,  
passively,  
more spacing

speakers, group C =  
canon, hushed-  
conversational  
voices, generally  
p, order of entries:  
S,T,A,B.

The wedge has been used from very old times for splitting things. A very special use is seen in the perfume + press pictured at Pompeii.

The wedge is the direct descendant of the ax. Possibly

it is the other way around.

The lever is found everywhere in nature.

The roller and the wheel are very old indeed.

The auger translates a circular motion into a linear one along its axis of rotation. It is related to the screw. Possibly, it was invented by Archytas about 400 B.C. Actually, the principle of the rotating shaft first applied in the early Bronze Age was extended by the Alexandrian Greeks into the screw.

In medieval times metal screws were rare. Even in the 19th century they were not made with points. A hole had first to be prepared for the full length of the screw. Matters were complicated by the fact that glue was prohibited by guild regulations. Thus, a firm fit was sometimes a problem.

The fixing of locks and bolts and other attachments up to the late 17th century was done by nails, not screws. Eventually, screws took the place of wedges in the crafts of the locksmith and the watchmaker. (canon ends, i.e. "sweet screws")

speaker B =  
whisper,  
generally  
mf

Today, + - screws are machined and machines are screwed. This sample-of-sin, scolopendra, scotch-warming-pad, shoreditch-fury, was not always so. Originally, machine screws were made by shoful-pullet, smock-servant, soiled-dove, special-spigot-sucker,

hand. Under this primitive system, no two screws were alike. skit, sportswoman, squirrel, star-gazer, stew, sard,

When a screw had to be replaced it was difficult to make another scour, serve, shag, smock, snibble, snib, stroke, strum, that would fit. stingtail, summer-cabbage, swallow-cock,

fad-cattle, canary-bird, fancy-fagot, castoff,

Henry Maudslay, about the opening of the 19th century, featherbed, a cleaver,

period referred to as the Paleotechnic Phase, file, gave cocktail,

great study to the production of uniform filth, and accurate concubinal,

ATTACCA

S IN THE END YOU COME IN SWEETNESS.  
YOU COME IN PERFUME, OVER THE PRESSURE OF  
FEET. YOU COME IN EXPRESSION WITH LEMON,  
LIME, AND BERGAMOT.

YOU COME IN ENFLEURAGE.  
YOU COME IN MACERATION.  
YOU COME, WITH YOUR FIXATIVES.

YOU COME WITH JASMINE.  
YOU COME IN THE NAME OF ORANGE. YOU COME TO REDUCE THE REVOLTING ODOR.

YOU COME WITH HYACINTH.  
YOU COME WITH TUBEROSE.  
YOU COME IN DILUTION.

YOU COME AROUSING MY SCENT POUCH TO A FURY.  
YOU COME SCRAPING.  
YOU COME ALL OVER ME,  
YOU BITCHING SWEET.

\*\*\*  
T,R,B

2

a slight accelerando

c.120-140 wpm

speakers, Group C = canon, hushed but more incisive, generally p, order of entries: A, T, B, S

speaker B = whisper, generally mf, but more incisive; structural goal is "go-through" p.13

NB: speaker B may be out of phase with speaker A during this canon.

screws, laying the foundation for the modern interchangeable type. cruiser,  
fireships, Maudslay's passion resulted in his screw-cutting lathe. Obviously, cover,  
flag-about, a decisive piece of standardization. flagger,  
flapper, Leonardo's work with the screw seems to have been far in advance cockatrice,  
flash-mollisher, of his time. flash-tail,  
assume it to be original. His notebooks contain many sketches So much so that we  
flesh-broker, cats,  
of long-lead-screws used to control mechanical devices haughty-dickey-bird, nag, nanny, for  
nestlecock, niece,  
reproducing the screw itself, + (ATTRACCA) nightpiece, nightpiece, nestlecock,  
nymph, nig, nock, + IN THE END YOU COME IN NEEDING.  
nug, niggle, needlewoman, YOU COME  
nub, notwithstanding the fact that before the end nightpiece, INSEMINATING.  
night-bird, night-trader, nockstress, night- ARTIFICIALLY  
of the 19th century factories began pro- YOU COME IN SOCIAL VARIABLES AND  
snap, night-hawk, ducing tools at a lower price than the black- STUD SERVICE.\*\*\*  
fling-dust, game,  
smiths, still making their own tools, gobbleprick, YOU COME AS A STATISTICAL  
flip-flap, preference for home-made tools lingered on. girls, DONOR  
flirt-gill, Many travelling blacksmiths roamed the villages. gamehen,  
flirtina-cop-alls, One remarkable figure was Pincher Jack. gamester,  
fly-by-night, Maudslay was followed by Sir Joseph Whitworth. gear,  
foreskin-hunter, frigated, He goatmilking,  
established the primary system of uniform threads, go-between,  
free-lancing, which, froe, gig,  
subsequently, was accepted by leading machine builders all around flap, gill,  
the world. flimp, graduate,  
(circa) + Improvisation played a large part in the village workshop. green-goods,  
flourished, It influenced the design of future equipment. Examples are the  
flutter, famous stone-weighted beam-drill that operated without a screw  
join, ing-down mechanism, fondler, and the home-made-slip-wrench which was  
fondler, gallimamfry,  
an adjustable spanner made without a screw, fumbled, but much esteemed  
fondler, gook,  
by tradesmen for its power to grip a worn nut. front-door-working, giggler,

3  
T,B,S  
(S,A only on following lines. T,B bypass: YOU COME IN MY PUDENDUM WITH INSTRUMENTS OF WAX AND RUBBER, OF LEATHER AND GUTTA-PERCHA, DILETTO-DALLYING.)  
YOU COME BROOMSTICKING.  
YOU COME INJECTING.  
YOU COME EMOTIONALLY.  
YOU COME CULTURALLY.  
YOU COME PRESUMPTIVELY.  
YOU COME SUPERIORLY.  
YOU COME ALL OVER ME, BITCHING  
YOU NEED!  
+ (canon ends, i.e. 'need improvisation')  
2

Speaker B is in phase again

Later, following Whitworth's lead, the seller's standard was adopted.

fulham virgin, gixxie,

speakers, group C= canonic (but not imitative, read as given) conversational, hushed, but incisive, generally p

(b) IN THE END THOUGH YOU COME (s) YOU COME IN SLANG AND SELLING, IN GOODNESS.  
(t) YOU COME IN SALARY AND WAGES,  
(a) YOU COME IN SMALL PORTIONS WRAPPED IN A TWIST OF PAPER,  
(s) YOU COME IN TOBACCO, IN BUTTER,  
(b) YOU COME IN four-legged-frolic, go-through!

(t) YOU COME IN PUFFING AND SPREADING,  
(a) YOU COME IN SILK,  
(s) YOU COME IN HOUSES AND GREEN PASTURES,

(b) YOU COME ABUNDENTLY,  
(a) YOU COME ALIVE,  
The chief difficulty with Whitworth's method was in the attainment of accurate,

(t) YOU COME IN CORKS AND BOTTLES,  
(b) YOU COME ALL OVER ME YOU BITCHING GOOD!  
uniform pitch of the screw-threads. Any error was multiplied. For instance,

an error of one ten-thousandths of an inch in pitch between screw-threads would probably go unnoticed if there were only half a dozen turns. BUT, say with 24 threads to the inch, given a screw a foot long, the error would be multiplied by 288, such that the screw would bind and jam before going far into its counterpart. Ingenious means have corrected such errors, and screws are now-a-days turned out very cheaply and with great accuracy.

(a very slight pause)

5

(transitional)

speaker A= normal speech, more accented here and there, slightly more "heated" as he tracks a

(like an aside: →

humorous metaphor over his straight, dull text, generally mf

There are two basic methods for cutting a screw thread by hand. In method A one should: mount a metal rod of desired diameter between the centers of a lathe, then fix a cutting tool on the slide rest of the lathe forcing it against the rotating rod, then repeat this process until the thread is sufficiently deep, then then match it with a master screw to test accuracy. In method B one should: use a screw-die and die-stock, then then fix the rod in the die-stock with the dies straddling the rod, rotate the stock until the thread is cut by the dies being pressed together gradually by a screw in the stock.

( A female thread may be similarly formed with a screw-tap worked into a hole with a wrench).

In modern screw-making, however, only the above principles are followed, for screws are now-made on automatic lathes designed to cut a large number accurately in one operation. Machines are now so thoroughly automatic that an attendant can watch several of them such that vast numbers of screws can be turned out at surprisingly low cost with almost perfect accuracy. By employing "change wheels" + on the lathe heads the number of screw-threads may be altered from one standard size to another.

c. 220 wpm

poco  
a  
poco  
ritardando

c. 120-140 wpm

poco  
a  
poco  
accelerando

Speakers, Group C= laugh canon beginning at + which continues through conversational voice-text as given. The laughs are well-spaced twitters, the conversational voice-text is leggiere, generally p

Speaker D intersects with the qualities of group C (both laughter and text).

Speaker B gets in on the laugh act too.

IN THE END YOU'LL COME, IN ANY CASE, I SHOULD

IN HAVE SCREWED MYSELF UP TO ACCEPT IT, AS I AM

"THE FARRIER" PRONOUNCED SHY AMONG STRANGERS.

HER A MOST SUPPOSE CHRISTINA WAS PROPHETIC? (s) "DOCTOR,"

COMPLETE SCREW DESPITE REPLIED SIR AUSTIN, "IF YOU HAD A PURE-

AN U NHEALTHY CONDITION." AH, BLOOD ARAB BARB, WOULD YOU CROSS HIM

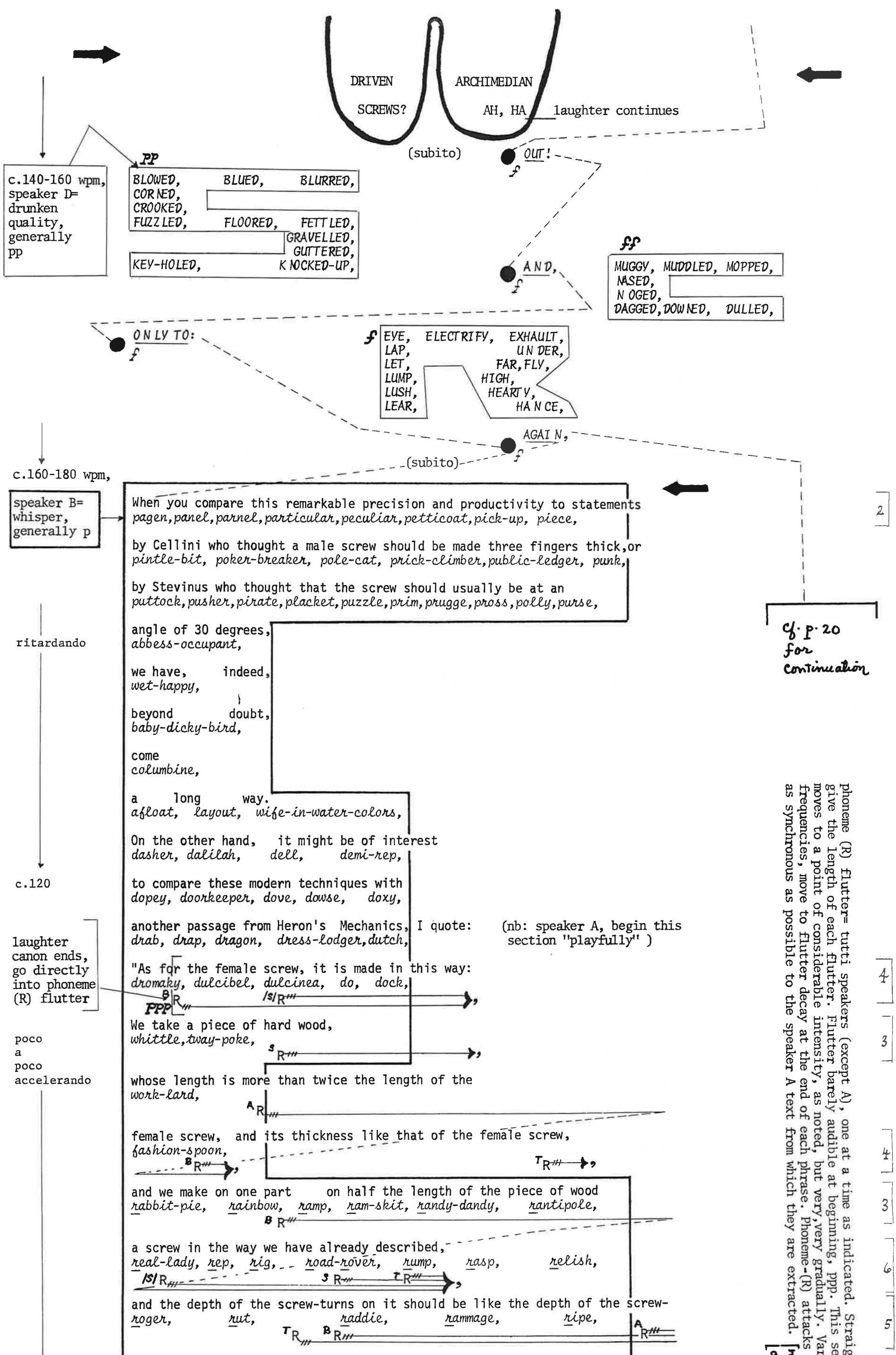
YOU'LL COME ALL OVER ME WITH A SCREW?" (a) I AFFIRM THE RIGHT

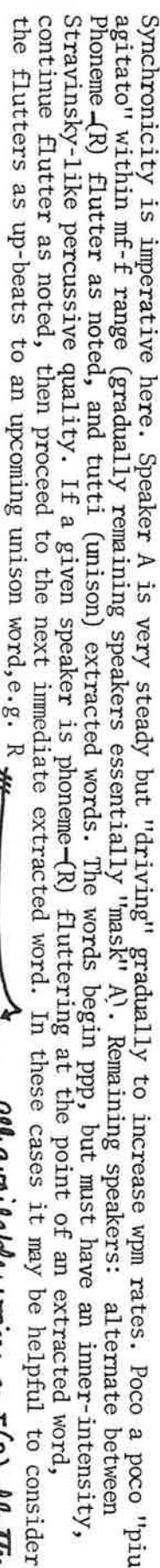
YOU BITCHING TO SINGULAR BARGAINING WITH ALL OF THE

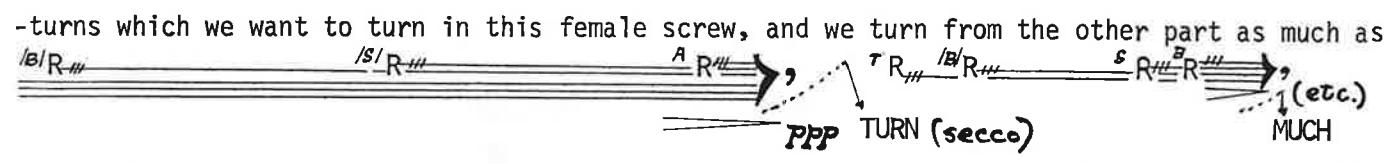
GAME. AH, COLLECTIVE GOVERNING ORGANS. (t) DID

HA, AH, YOU KNOW THAT BEFORE THE USE OF WIND

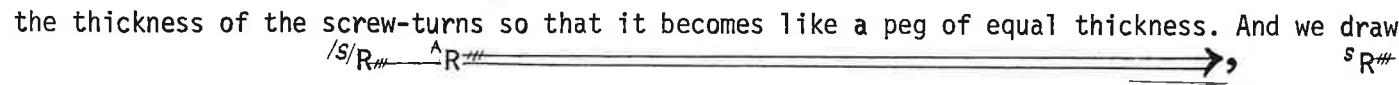
POWER THERE WERE A FEW HORSE-



Synchronicity is imperative here. Speaker A is very steady but "driving" gradually to increase wpm rates. Poco a poco "piu agitato" within mf-f range (gradually remaining speakers essentially "mask" A). Remaining speakers: alternate between phoneme-(R) flutter as noted, and tutti (unison) extracted words. The words begin ppp, but must have an inner-intensity, continue flutter as noted, then proceed to the next immediate extracted word. In these cases it may be helpful to consider the flutters as up-beats to an upcoming unison word, e.g. R 

-turns which we want to turn in this female screw, and we turn from the other part as much as  
 /B/R/// 

c.180-200 wpm

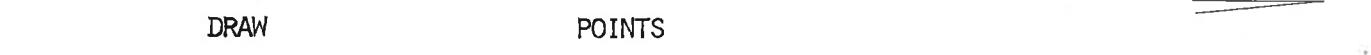
the thickness of the screw-turns so that it becomes like a peg of equal thickness. And we draw  
 /S/R/// 

poco A poco

THICKNESS SCREW-TURNS BECOMES PEG THICKNESS DRAW  
 two diameters on the base of the piece of wood, and we divide each of them into three equal  
 /B/R/// 

A poco

PIECE DIVIDE

parts. And we draw from one of the two points a line at right angles to the diameter. Then we  
 -B/R/// 

A

DRAW POINTS

draw from the two ends of this line at right angles to this diameter, on the whole length of  
 ^A/R/// 

Accelerando

TWO ENDS

LINE

THE WHOLE LENGTH OF

the peg, two lines at right angles: and this is easy for us to do if we place this peg along a  
 ^A/R/// 

Poco

THE PEG LINES EASY PLACE THIS PEG  
 straight board and scratch it until we reach the screw-furrow. Then we use a fine saw with  
 =R/// 

A

SCRATCH

REACH

SCREW-FURROW

CUT OFF

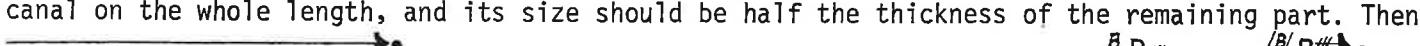
great care until we have sawed down to the screw-furrow. Then we cut off this third that was  
 R/// 

Poco

DOWN

SCREW-FURROW

CUT OFF

marked on the peg. And we cut out in the remaining two-thirds, in their middle, a groove-like  
 -T/R/// 

A

CUT OUT

S

R

T

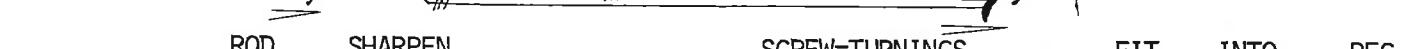
R

MIDDLE

GROOVE

canal on the whole length, and its size should be half the thickness of the remaining part. Then  
 -T/R/// 

Poco

CANAL WHOLE SIZE THICKNESS  
 we take an iron rod and sharpen it according to the screw-turnings. Then we fit it into the peg  
 S R/// 

Crescen

ROD SHARPEN

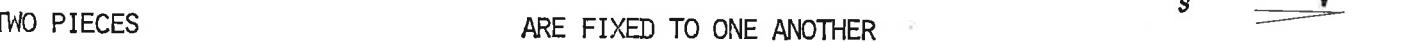
SCREW-TURNINGS

FIT INTO PEG

with the canal in it. Then we make its end come out in the screw-turns after we have fastened the  
 S R/// 

do

CANAL MAKE ITS END COME OUT IN THE SCREW-TURNS

two pieces together so that the two are fixed to one another and cannot come apart at all. Then  
 A R/// 

7

TWO PIECES ARE FIXED TO ONE ANOTHER

we take a small wedge and insert it into the canal-like groove and knock it until the iron rod  
 S R/// 

6

WEDGE INSERT

CANAL

GROOVE

KNOCK

ROD

comes out and lies between the two parts. When we have done this, we fit the screw into a piece  
 A R/// 

7

BETWEEN PARTS

SCREW

PIECE

of wood into which there has been bored a hole that corresponds exactly to the thickness of the  
 S R/// 

6

HOLE

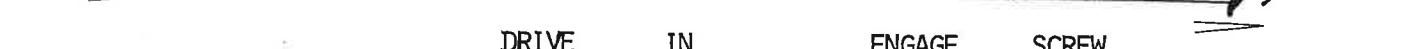
THICK

screw. Then we bore in the sides of this wide hole, small holes side by side, and we fit into  
 S R/// 

5

SCREW BORE THIS WIDE HOLE

FIT

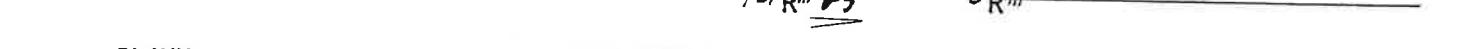
them small, oblique round pegs and drive them in until they engage the screw-furrow. Then we  
 A R/// 

4

DRIVE IN

ENGAGE

SCREW

take the plank in which we want to make the female screw, and we bore in it a hole of the size of  
 /B/R/// 

3

PLANK

THE FEMALE SCREW

BORE

HOLE

## NOMENCLATURE

# 6

Speaker A = fast, cool, poco a poco radical ritardando, mostly via broadening the space between word units

c.220-240 wpm

It obviously follows

of screws are named from the

→

ALL OVER ME

GAME!

the thing

the sense

the function

the form

the quality

and,

for example:

thing as in bench-screw;

form as in counter-sunk screw;

function as in thumb-screw;

sense as in flat-screw;

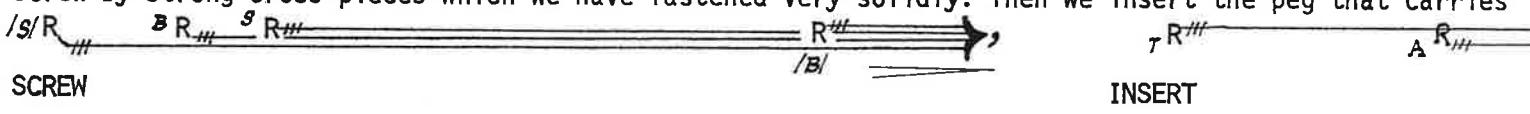
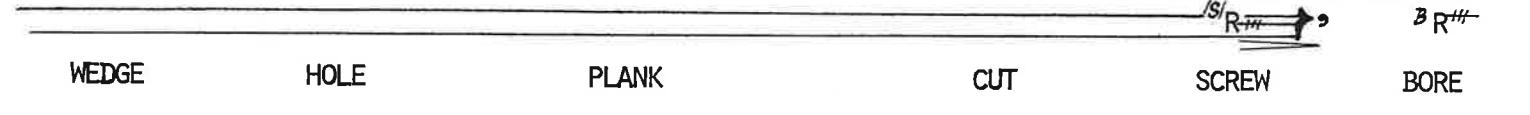
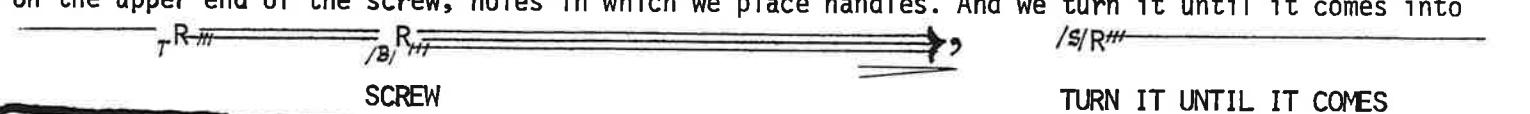
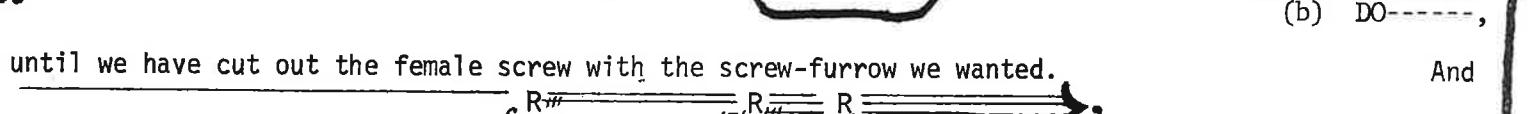
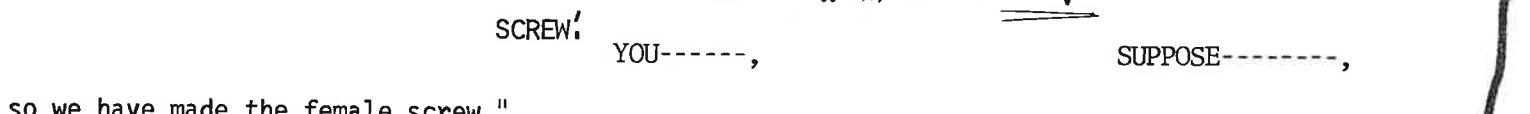
quality as in interrupted screw.

very slow

There are also many special combinations,

such as:

(nb: take time; turning the page is structural here)

the screw-peg, and we make a joint between this plank and the plank into which we have fitted the  
  
 screw by strong cross-pieces which we have fastened very solidly. Then we insert the peg that carries  
  
 SCREW  
 the wedge in to the hole that's in the plank in which we want to cut the female screw, and we bore  
  
 on the upper end of the screw, holes in which we place handles. And we turn it until it comes into  
  
 SCREW  
 TURN IT UNTIL IT COMES  
 the plank, and we keep on turning it up and down, and we serve the wedge with **blows** again and again  
  
 PLANK KEEP TURNING UP AND DOWN WEDGE BLOW AGAIN (b) AGAIN DO AGAIN,  
 until we have cut out the female screw with the screw-furrow we wanted.  
  
 SCREW' YOU-----, SUPPOSE-----,  
 so we have made the female screw.  
  
 IT'S-----, POLITE TO JAB IN THE GROIN?  
 (a) ONLY IF IT'S LEGAL! (s) LIONEL  
 (begin laughter again)  
 (subito piano)  
 WAS MOUNTED ON AN OBVIOUS SCREW, BUT IN GOOD GOING  
 CONDITION! (t) DO YOU SUPPOSE IT'S ORIGIN IS  
 REALLY OBSCURE? (s) AH, MISER, AUNT IS JUST AS  
 GREAT A SCREW AS EVER! (a) YOU COME  
 ALL OVER ME (b) COME!  
 GAME! thing  
 sense  
 function  
 form  
 quality  
 YOU BITCHING  
 from the foregoing that familiar types  
 to which they are attached;  
 to which they are attached;

subito 220-240 wpm

Speaker A,  
cool, driving,  
sempre mp-mf

Speakers B,D,Group C,  
antiphonal. Follow A  
immediately as if an  
echo. Begin ppp, poco  
a poco crescendo to  
forte, but without  
much frequency shift,  
(i.e. speech level is  
essentially monotone)

→ screw-alley (subito)

screw-box  
screw-coupling  
screw-dog  
screw-dollar  
screw-drill  
screw-eye

SCREW-ALLEY ←

SCREW-BOX  
SCREW-COUPLING  
SCREW-DOG  
SCREW-DOLLAR  
SCREW-DRILL  
SCREW-EYE

screw-eyed  
screw-gear  
screw-grip  
screw-gun  
screw-joint  
screw-machine  
screw-mouth

SCREW-EYED  
(as in having the eyes screwed-up)  
1  
SCREW-GEAR  
SCREW-GRIP  
SCREW-GUN  
SCREW-JOINT  
SCREW-MACHINE  
SCREW-MOUTH  
(as in an ill-shaped mouth)

screw-plot  
screw-plate

SCREW-PLOT  
SCREW-PLATE

screw-propellor

SCREW-PROPELLOR  
(which by the way subscribes to the formula,  
that is, the real slip formula as apposed  
to the negative slip formula:  $v + f - s$ )  
2

$v$   
in which  $v$  = speed of the screw,  $s$  = speed of  
the vessel,  $f$  = velocity, the factor,  $f$ ,  
being due to the frictional resistance of  
the vessel)

screw-pump  
screw-rod  
screw-regulator  
screw-spanner  
screw-press

SCREW-PUMP  
SCREW-ROD  
SCREW-REGULATOR  
SCREW-SPANNER  
SCREW-PRESS  
(an example of which is described elsewhere)

screw-tool  
screw-turn  
screw-turner  
screw-driver  
screw-cap  
screw-worm  
screw-wrench,

SCREW-TOOL  
SCREW-TURN  
SCREW-TURNER  
SCREW-DRIVER  
SCREW-CAP  
SCREW-WORM  
SCREW-WRENCH  
and in the sense of belonging to a screw such as:

screw-arbor  
screw-curve  
screw-head  
screw-hole

SCREW-ARBOR  
SCREW-CURVE  
SCREW-HEAD  
SCREW-HOLE

1  
a note to speaker A:  
all "asides" are  
immediate continuations  
from those two-word  
phrases which precede  
them.

2  
a note to speaker A:  
articulate the formula ---  
including "over  $v$ " as well as  
equal signs, e.g.  $f$  equals  
velocity.  
The tempo is going well if  
this phrase can be  
articulated in one breath  
including the down-beat,  
screw-pump.

un poco  
piu  
accelerando

c.240-260 wpm

molto ritardando  
poco a poco

c.40 wpm (at  
cadence)

screw-motion	SCREW-MOTION
screw-post	SCREW-POST
screw-shafting,	SCREW-SHAFTING or in appliances operated by a screw such as:
screw-borer	SCREW-BORER
screw-valve	SCREW-VALVE

screw-pad,   
and additionally in the objective-genitival  
case as in:

screw-chasing SCREW-CHASING

screw-cutter SCREW-CUTTER

screw-maker SCREW-MAKER

screw-slitting SCREW-SLOTTING

screw-driven,   
and as you know, screw takes on other forms.  
For example the 1886 Encyclopedia Britannica  
volume XXI contains the following:

screwable SCREWABLE

screwage SCREWAGE  
(which is a rare form today)

screwed SCREWED

screwer SCREWER

screwiness SCREWINESS

screwing SCREWING

screwish, SCREWISH  
and furthermore, screw is used up to and including  
objects which in fact are really screwless such as  
in the

screw-pine SCREW-PINE  
a popular name for a species Pandanus. (In tropical  
countries, Pandanus Utilis is highly valued for its  
edible fruits and the fibres of its roots and  
leaves. The leaves of Pandanus Odoratissimus also  
yield a valuable fibre. The name of the screw-pine  
is suggested by the perfect spiral arrangement of  
the leaves, easily observed in mature specimens,  
and also from their resemblance to the

pineapple).

(take a long space)

Subito:  
c.120-140 wpm

(rather entre nous) By an accord signed in Washington, D.C., on November 18th, 1948, the  
screw-thread standardization committees of Canada, the United Kingdom, and the  
United States accepted a common standardization of screw-threads for their respective  
countries and called it the Unified Thread Standard, or U T S. The U T S  
standards are published in the A S A Publication volume one, 1949, and are given below.  
Eventually, it is hoped that these standard screw classifications will become universal:

subito 240-260 wpm  
Group C= 2+2, i.e.  
BT, SA. BT (dramatic  
speech) enter into an  
argument, poco a poco  
more hysterical. SA  
are more in the tone  
of previous litanies,  
although more precise,  
articulate. Motion  
between sub-groups is  
a very fluid, "swish-  
ing" back and forth.  
Generally mf, with  
weight on side of BT.

IT ALREADY IS. MEANING WHAT? TO BE ROWING. YOU MEAN ALL OVER?  
There are six standard screw-thread series:  
I MEAN OVERALL. TO WHAT END? TO BE SWINGING. CAN YOU COLLECT ANY OF IT?  
and three special series: The latter should not be employed  
OF COURSE. MEANING WHAT? TO BE BODYING. CAN YOU PUT YOUR FINGER ON IT?  
until use of the standard series proves impossible.  
OF COURSE. TO WHAT END? TO BEING---- YOU'RE SIMPLY FORCING THE MEANING OF WORDS.  
The standard series, based on diameter-pitch measurements, and,

Speaker A= in and out of foreground, periodic  
accents (almost percussive), especially on  
classifications such as: UNC, NC, UNF, NF etc.  
A's style approaches that of an auctioneer,  
(but very subtly so)

(TB  
continues  
alternately)

<sup>T</sup> NOT SOON ENOUGH.	<sup>A</sup> SIDE BY SIDE. their suggested uses are:	<sup>B</sup> MOST SPERMATOZOA DIE SOON ENOUGH.
<sup>T</sup> HOW SOON IS SOON? (1)	<sup>S</sup> MEANING WHAT? course-thread series screw,	<sup>B</sup> A SCREW IS A SCREW. UNC and NC for general use especially
<sup>T</sup> MEANING WHAT? where rapid assembly is required.	<sup>A</sup> TO BE DURING.	<sup>B</sup> OVER, JUST OVER.
<sup>T</sup> RIDICULOUS. (2)	<sup>S</sup> TO WHAT END? TO BE STROKING. MEANING WHAT? Fine-thread series screw,	<sup>A</sup> UNF and NF for applications requiring
<sup>B</sup> LAUGHABLE. greater strength,	<sup>A</sup> TO BE, INSTEAD OF TWISTING BACKWARDS. or where the length of engagement is limited.	
<sup>T</sup> ABSURD. (3)	extra fine-thread series screw,	<sup>S</sup> TO WHAT END? UNEFT and NEF, for highly stressed
<sup>B</sup> IRRELEVANT.	parts.	<sup>A</sup> TO BEING.
<sup>T</sup> INSENSITIVE. (4)	8-thread series screw, 8N,	<sup>S</sup> MEANING WHAT? a substitute for UNC and NC, for
<sup>B</sup> STUPID. diameters larger than 1 inch.		<sup>A</sup> BILLIARDS.
<sup>T</sup> NONSENSE. (5)	<sup>S</sup> TO WHAT END? TO BE STRIKING THE CUE BALL, 12-thread series screw, 12UN and 12N,	
<sup>B</sup> PREPOSTEROUS. continuation of UNF and NF,	<sup>S</sup> BELOW THE CENTER. MEANING WHAT? TO BE-----	<sup>A</sup> for diameters larger than 1 1/2 inches.
<sup>T</sup> FIDDLE-DE-DEE. (6)	--SIDE-STROKE-TWISTING? 16-thread series screw, 16UN and 16N, a continuation of UNF and NF for	<sup>S</sup> TO BE-----
<sup>B</sup> --HIGH-OBLIQUE-SCREWING? DIDN'T YOU EVER HEAR OF A JURISPRUDENTIAL CONSTRUCTION SCREWING UP----- diameters larger than 2 inches.		<sup>A</sup> ----- <sup>S</sup> TO BE-----
<sup>B</sup> --SLOW-SCREWING? MISDEMEANORS INTO FELONIES FOR EXAMPLE? (7)		<sup>S</sup> TO BE----- <sup>T</sup> ON THE CONTRARY, the three special-series screws are 8UN, UNS, and NS.

tutti:  
poco a poco  
accelerando  
and  
crescendo

1

WASN'T WILKINS PROPHETIC WHEN HE SAID, " THE CHIEF INCONVENIENCE OF THIS INSTRUMENT IS THAT IN A SHORT SPACE IT WILL BE SCREWED UP INTO ITS FULL LENGTH!"

2

<sup>B</sup> HOW SHORT IS SHORT?  
recognizes 8 thread classes distinguished from each other by the amount of screw-allowance,

<sup>T</sup> SHORT!  
or, screw-tolerance. These classes which are based on length of engagement are:

<sup>B</sup> WE'RE NOT GETTING ANYWHERE SCREW-BEAN!  
(1) screw classes 1A, 1B provide liberal allowance for assembly ease, even  
when threads are dirty or slightly damaged.

<sup>B</sup> SCREW-PALM!  
(2) screw classes 2A, 2B are for the production of bolts, screws, nuts, and  
other commercial fasteners.

<sup>T</sup> SCREW-STEM!  
<sup>B</sup> SWISS-CANON RAMMER!  
(3) screw classes 3A, 3B are for close tolerance work where no allowance is required.

rubato

(ancora SA)

B  
PRECISELY.

a tempo  
continue  
accelerando

*S* TO WHAT END? *A* TO BE CRICKET? *S* MEANING WHAT? *A* TO BE. *S* IS IT? *T* IMMATERIAL.  
(4) screw classes 2 and 3 apply to both external and internal threads.

*A* I DON'T KNOW, EXCEPT-----WHENEVER WE STOPPED IN THE WOODS--  
However, in addition to the U TS class,

WE COULD HEAR THE QUEER, CREAKING RASP OF THE BIG BORING GRUB WHICH THEY  
there is also the A TS (American class), the W TS (Whitworth class), the

CALL THE SCREW-WORM. *S* MEANING WHAT? *A* TO BE SINGING. *S* TO WHAT END? *A* S-C--  
BA TS (British class), the M TS (French class), and the IS TS

R-E-W? *T* WHY DON'T WE BE IT TOGETHER? THAT WOULD BE FUN!  
(the INTERNATIONAL class), all of which makes screw-interchangeability

c.260-280 wpm

Group C= dramatic speech +"voicing", generally forte;

1 BREATHING = very disjunct, choking, gasping quality, poco a poco accelerando on repeats, into:

2 a kind of cheerleader quality, but more hysterical, as if "losing the game" into:

3 CANONS which embody the above, but which change characteristics according to their context at the moment (e.g. sarcasm). Change lengths, timbres, tempi, rates between voice entries, intensities, etc. Each entry embodies the content of the first model, but is indicated in the score only as C canon entry 2, C canon entry 3, etc. In certain cases end points may hocket, cf. below, or overlap considerably with the surrounding texts.

*B* O.K.-----*A* BREATHE IN (group breathes) EXPIRE (S) <sup>1</sup>,  
slightly more complex since the screw-system is slightly different in each case.

*A* BREATHE IN (group breathes) EXPIRE (KA), ← SATB

*A* BREATHE IN (group breathes) EXPIRE (R) #, ← SATB

*A* BREATHE IN (group breathes) EXPIRE (U) <sup>2</sup>, ← SATB

(group repeats the above sequence once more, then proceeds: )

*A* → IN-EXPRESS (group breathes) → S (S),  
(together) A (KA), T (R) #, B (U), ← SATB

*A* → IN-EXPRESS (group breathes) → S (S),  
A (KA), T (R) #, B (U), ← SATB

(attacca subito)

*T* YOU ARE GETTING BETTER. EXPIRE INDEED. *S* IS THIS SUPPOSED TO BE  
Other screw details are as follows:

*B* AN EXAM OR SOMETHING? IT SHOULD BE FUN. THEY USED TO CALL THIS  
(a) power-transmission screw-threads include the acme thread,

*S* TAKING A SCREW. I THINK IT IS FUN, DON'T YOU? COME ON-----  
the general purpose thread, and the 29 deg-stub thread.

*SATB* KEEP THE MECHANISM GOING, *SATB* THAT'S IT, *SATB* 3 BREATHE-EXPRESS:  
(b) A TS's for high strength bolting are used with pressure ← (C canon entry 1)

*T* (S) → BREATHE-EXPRESS:  
A (KA) (C canon entry 2)  
B (R) #,  
S (U),  
vessels and other surfaces. They can be applied to hot or cold

surfaces.

*T* (c) American standard taper pipe threads,

(d) American standard straight pipe threads adopted by A SA consist of 5

joint types: (1) pressure tight joints with sealer, (2) pressure tight joints

ROCK

SHOE-

without sealer, (3) free-fitting mechanical joints, (4) loose-fitting

THE-GOOSE.

SWIPE

mechanical joints with lock-nuts, (5) loose fitting mechanical joints for hose

CANDY

ROCK

SHOE- THE-GOOSE. (repeat rhyme 3 times)

(--get a little faster  
by the end)

Speaker D= drunken quality as before, forte. Rhyme is to be repeated 3 times, words get closer and closer together; quality is almost a drunken mimicking of Group C cheer, above.

( Speaker A, attacca subito after last rhyme repeat )

(un poco allargando)  
Machine screws are defined according to head types as follows:  
→ C canon entry 3)

Speaker D= drunken quality, mf

	MIRACULOUS,	MORTAL,	MUCKIBUS,
flat head,	BOOZED,		
round head,	BUDGY,		
loose, quasi-playful duet	→ C canon entry 4)		
poco a poco allargando	oval head, BEMUSED,		
	hexagon head, BLIND,		
	socket head. BUN G-EYE-QUEERED.		
	and can be had BREWED, on a swivel. <u>Driving recesses</u> for screws used in modern practice		
	are:		
	hex socket, BIT,		
	phillips, BOSKED,		
	drilled-spanner, BEERED,		
	fluted socket, OVER-SEEN, OVER-SPARRED, OVER-TAKE N!		

Eyebolts are classified as rivit, nut, or screw,

Speaker B whisper, **PP** attacca subito ↓ c.160-180 wpm

continue allargando

↓ c. 130-150 wpm

Speakers B+D= child-like quality as before. Speaker B also continues whisper level.

BEING:

1

frearson, harlot.  
badger haymarket.  
slotted, ware.  
baggage bawdy.  
slotted-spanner, hen.  
bawd clutch, high.  
clutch, pozi-drive, hair.  
hack one-way.  
beef bird → C canon entry 5) blousalinda hiver.  
basket things to shafts to prevent relative  
bloss Setscrews are used for fastening  
blow rotation. They are available in a  
bobtail holer.  
variety of head and point styles, such as:  
hollow-oval point, hop.  
hollow-flat point, hooker.  
bottom-work bunt hollow-half-dog point, picker.  
bunt square-head-cone point, horse.  
buss square-head-cup point, high.  
butter bun BUT → C canon entry 6) roller.

2

1

2

poco  
 a poco  
 accelerando  
 ↓  
 speaker A =  
 progressively  
 more agitated,  
 driving,  
 quality of a  
 circus-  
 carnival-  
 barker, stress  
 classes, e.g.  
 "type AB"

c.160-180  
wpm

continue  
accelerando

Speaker D =  
 drunken  
 quality,  
 p-pp;  
 philosophical

IF WE WERE TO GO  
 MAKING ENDS MEET,  
 or, PUTTING THE DEVIL IN HELL,  
 or, GRINDING OUR TOOLS,  
 Rockwell C points less than the setscrew point.  
 or, TAKING ON A  
 SPLIT-ARSED MECHANIC, OR  
 THE SUGAR-STICK, OR LOSING THE MATCH,  
 loosening of a threaded fastener in service.  
 and pocketing  
 THE STAKES?  
 differ vastly in design, performance, and function.  
 or, go---  
 COULD YOU SAY WHAT YOU WERE  
 DOING?  
 ah, ha,---  
 THAT'S THE TRICK.  
 (1) seating lock;  
 (2) spring, stop-nut;  
 (3) prevailing torque;  
 (4) wedge;  
 (5) blind;  
 (6) quick-release.  
 Coach and lag screws are available in cone and gimlet points.  
 ←C canon entry 7)  
 Self-tapping screws are available according to body form and head types.  
 classifications are:  
 type AB, used in pierced or punched holes where a sharp point for starting is needed.  
 ed. Type B, a blunt point  
 BP, used for locating  
 type. Type U, hammered or mechanically forced into work.  
 rethreading clogged, pretapped holes.  
 G, for low-strength materials. Type J, same as type D.  
 reduce stripping. Parenthetically, screw-thread inserts are useful in many cases to provide increased thread strength and life.  
 Setscrew holding-power is proportional to seating torque.  
 shaft-hardness should be at least 100.  
 Rockwell C points less than the setscrew point.  
 Locking fasteners are used to prevent  
 Some examples are:  
 vault. tightener.  
 hire-  
 carrion. hustle-  
 quean. horse-  
 kittock. huddle-  
 cyprian. huf-  
 high-  
 mutton. high-  
 jill. hop-  
 ASA 06-  
 click-  
 pap-  
 Type mare-  
 Type cooler-  
 for vestal-  
 Type cross-  
 Type jack-  
 hug-  
 or jog!  
 brim-  
 maid-mariion. bite-  
 hog-  
 handle-  
 have-  
 jamart. hustle-  
 Some examples are:  
 laundress. hire-  
 carrion. hustle-  
 quean. horse-  
 kittock. huddle-  
 cyprian. huf-  
 high-  
 mutton. high-  
 jill. hop-  
 ASA 06-  
 click-  
 pap-  
 Type mare-  
 Type cooler-  
 for vestal-  
 Type cross-  
 Type jack-  
 hug-  
 or jog!

Speaker D= drunken quality, screaming out as if from the gutter, *ff*

*ff* or otherwise damaged, MELLOW PUSHING, WE  
can be restored through the use of thread inserts. OVERTOK PALATIC WETNESS!

\* NB: C canon entry 9 showed hocket with the first MEANING WHAT?

*P* IF BY: Holes for thread inserts are drilled over-  
CLEAR(C canon entry 9)\* size and are especially tapped to receive the insert  
PODGING,

280-300

wpm  
Group C= dramatic speech, computer-like, distortion, *ff*

also:  
SPEAKER D,  
*pp* → *ff*

1 *SATB* UNISON.  
stretch screw, approach singing

stress in, to

2 extend phonemes longer and longer in each case; make beautiful, dissonant clusters, change timbres, avoid glissandi.

3 begin very high; *T, B* falsetto; speakers always use phonemes given to them, but in random permutation, (the notation here is purely illustrative); vary timbres, get softer and lower in pitch gradually, accompanied by a retardando. This canon must be like a jewel, even though it begins with very rapid articulations.

*P* IF BY: selected to mate with the threaded fastener. SWATT!

AND: MEANING WHAT? MAKING A PROGRAM. TO WHAT END? TO OUT-PROCESS  
B ATs A WIFE. MEANING WHAT? CHANGING A PROGRAM. TO WHAT END? TO  
STOP THE SCREWING. MEANING WHAT? ARGUMENTS OF FUNCTIONS. RE-  
STRICTIONS. FIXED OR FLOATING POINT MODES. ARRAYS. DIMENSIONS.  
THE INDEX OF A DO LOOP MAY BE ANY FIXED POINT VARIABLE. NESTED  
S DO LOOPS. INPUT. OUTPUT. FORMAT. TRIAL RUN. SUB-ROUTINES.  
COMMON STATEMENTS. B END STATEMENT. S FLOW CHARTS. PARAMETERS.

MAP LANGUAGE.

*ff*

TO WHAT END? TO  
*SATB*

1 *IF OUR IN SCREW* IS A GO TO (UNCONDITIONAL) STATEMENT.  
P WAS A REWIN D STATEMENT

1 *IF OUR IN SCREW* IS A GO TO (ASSIGNED) STATEMENT.  
P WAS A BACKSPACE STATEMENT

1 *IF OUR IN SCREW* IS AN ASSIGN STATEMENT.  
P WAS A READ STATEMENT

1 *IF OUR IN SCREW* IS A GO TO (COMPUTED) STATEMENT.  
P WAS A PUNCH STATEMENT

1 *IF OUR IN SCREW* IS AN (I) → F STATEMENT.  
P WAS A PRINT STATEMENT,

1 *IN SCREW* IS A (DU) → STATEMENT.

1 *IN SCREW* IS A CONT(N) → UE STATEMENT.

1 *IN SCREW* IS A ST(a) → P STATEMENT.

1 *IN SCREW* IS A P(ɔ) → SE STATEMENT.

1 *IN SCREW* IS AN IF-SWITCH STATEMENT. MEANING WHAT?

USING.

*B* TO WHAT END? *SATB* TO PROPERLY.

*Soli* (I) (N) (a) (U) (ɔ) (N)

(N)

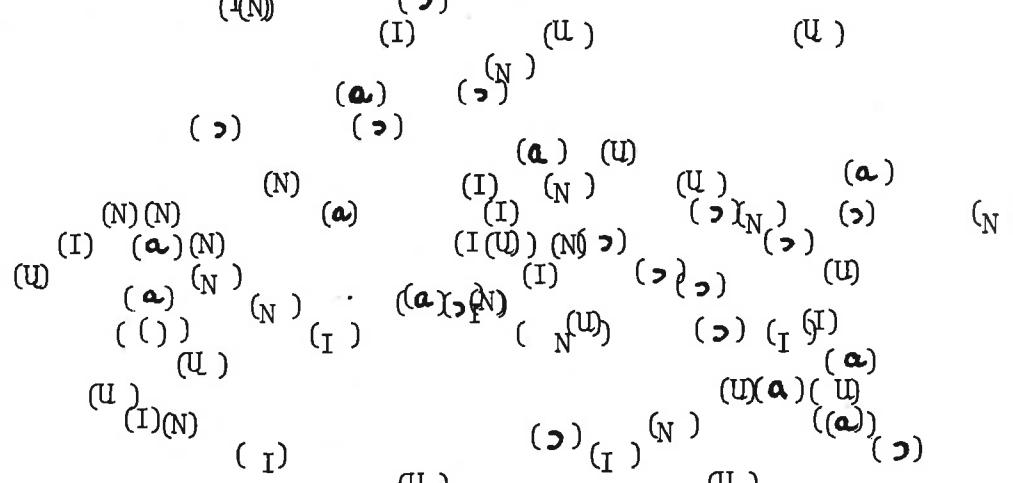
(ɔ)

(I)

(U)

(U)

*S = I, a  
T = N  
B = U  
A = ɔ  
(in tempo)*



NOTE: [u] attacks shared by a little sleepy during this passage

## ECONOMY

take considerable time to thin the canon out

(I) (N)  
(I) (N)  
(I) (N) (W) (W)  
(N)  
(C)  
(W) (N)  
(N) (I) (a)  
(I) (W) (N)  
(I) (N) (C)  
(I) (N) (a)  
(C) (N) (a)  
(W) (a) (a)  
(C) (W)  
(I) (W)  
(I) (W)  
(I) (N) (C)  
(I) (N) (W)  
(I) (N) (W)  
(I) (N) (W)

130-150 wpm

7

In 1929 there were 254 establishments devoted to the manufacture of screws and screw products.

The number of employees (average for the year) was 18,749, and the wages paid were \$26,802,000.

The value of products of screw makers (W) was around \$ 82,000,000. Admittedly, more recent figures would undoubtedly be higher. (W) (N)

As

a measure of how sophisticated the screw business has become, I should like to relate the following personal story: (N)

My brother-in-law has an unusual occupation. (a) (I) (a) He works for the United States

Government. (I) (a) (I) (a) He is an expert on screws. He

travels 120 miles each day to do his work. Basically, he is in charge of which of the

thousands of varieties of the screw, particularly as used by the military, will become

obsolete as a result of a new screw on the market. He is a dedicated man. Sometimes

I kid him about being a neo-madame because, in fact, he acts as a go-between for the screw-

maker and the screw-user. His end of the screw business is very

complicated indeed. What happens is the following: A

new screw is announced. He sorts through the screw-manuals of screws already in use.

From these he determines which screw is to be replaced by the new screw. Then he checks his

files to determine which governmental agency is now using the screw to be replaced. To

this particular screw-user, he sends official details concerning the screw determined to be

obsolete and specifications regarding the replacement screw. He requests of the screw-

user a detailed inventory of their obsolete screw-stock-in-hand. Upon receiving this

information my brother-in-law checks his list of obsolete

screw-warehouses against their current stockpile of obsolete-screws to determine which can best

"HOWEVER, THE PRINCIPLE DISADVANTAGE IN THE USE OF STANDARD SCREWED SOLES IS

accommodate the new obsolete-screw.

Having done this, he alerts

THE GREAT DIFFICULTY MET WITH IN REMOVING AN OLD SOLE----"

Group C shares this section, dramatic speech, f; all available speakers continue (W).

2

3

the particular obsolete-screw-warehouse.

The obsolete-screw-warehouse

MEANING WHAT?

BAT

acknowledges.

He alerts the screw-user. The screw-user acknowledges.

SCREWY.

S

Next he determines along with the obsolete-screw-warehouse the date or  
TO WHAT END? TO WEARING OUT.

BAT

dates on which the obsolete-screw may be received

THEN,

ONLY,

MEANING WHAT?

BAT

screw-user.

The screw-user acknowledges, ships his obsolete-

U  
WORTHLESS.

S

(000000000000H),

screw-stock on the determined date after having alerted the obsolete-screw-warehouse,

TO WHAT END? TO CHANGING THE WORD TO SHAFT!

BAT

s

ONLY.

THEN,

BAT

"ALL YOU ARTS,

while simultaneously sending a copy of the obsolete-screw-stock shipment to my

SCREW TO THE HIGHEST, FOR MY MAIN PIECE IS NOW A-----

(000000000000H), ONLY THEN-----, DOING!"

brother-in-law.

The obsolete-screw-warehouse confirms receipt of the

obsolete-screw-shipment to the screw-user and sends a confirming copy to my brother-in-

U, U, U

law, who, in turn, confirms receipt of this information to both the obsolete-screw-

U, U, U

warehouse and the screw-user.

This having been accomplished, my

U

brother-in-law alerts the screw-maker to prepare the new-screw-shipment to be shipped

U, U, U, U, U, U

to the screw-user, alerts the screw-user to be prepared to receive the new-screw ship-

U, U, U, U, U, U

ment from the screw-maker.

They both acknowledge that they are prepared.

U

The screw-maker additionally sends my brother-in-law the precise date of shipment of the

U

new-screw-stock.

My brother-in-law acknowledges this and forwards

U, U

general dynamic  
is about p now  
(except for A )

this information to the screw-user.

The screw-user acknowledges. Then

U, U

my brother-in-law alerts the screw-maker that it is OK to ship the new-screw-stock to the

U, U, U, U, U

screw-user.

The screw-maker ships.

The screw-user receives.

U, U, U

Normally,

a given transaction ends at this point.

However,

it is clear that the operation can become far more complicated when there is more than

one obsolete screw-user, more than one new-screw-maker, or more than one obsolete-

U, U

general dynamic  
level is about  
pp now  
(except for A)

screw which can be replaced by one efficient new-screw.

Occasionally this happens.

With industrial acceleration being what it

is, it is even possible that a new-screw on the market intended to replace a screw

or screws which are thereby rendered obsolete, may itself become obsolete before it has

been used because of an even newer-screw-variety.

My brother-in-law is a

dedicated man.

*NIENTE (finalmente)*

(a long silence)

(coda)

c.110-130  
wpm

In Heron's Pneumatics certain implements outside of the five powers (six powers according to modern thought) are described. Especially interesting are his devices which produce circular movements as a result of hot air or steam streams.

1

For example there is an altar where a fire is lit and the hot air from this hollow altar, streaming through four bent pipes, makes puppets dance.

Authorities contend on the strength of such playthings that the Ancient Greeks could have invented the steam engine if only they did not have slaves which made such an invention superfluous.

ritardando

Clearly, this is not true, for the engine had to wait for the screw as we know it to be refined.

among other things,

(attacca subito)

c.90-110 wpm  
speakers Group C=  
litany, sotto voce,  
pp

MEANING WHAT?

TO WHAT END?

MEANING WHAT?

TO WHAT END?

MEANING WHAT? TO

TO WHAT END? TO

TO ATTRIBUTES.

TO EXAMINE.

TO DEEP.

TO THE BASE.

OUT.

DIPPED

RATHER

DEEP

DIPPED

DEEP

DIPPED

DEEP

RATHER

DEEP

DIPPED

DEEP

DIPPED

DEEP

DIPPED

DEEP

DIPPED

c.70-90 wpm  
speaker D= a soft  
drunken quality,  
and a soft forte

IF WE:  
P

1967-1969  
Lobana, Illinois  
La Jolla, California

PREMIERE: SANDIEGO BALLET Studio

Saturday, November 1, 1969

10/31/69

# Choral Ensemble Presents A Trick Or Treat Program

By DONALD DIERKS

Music Critic, San Diego Union

It may never be known for sure if the concert given last night at the San Diego Ballet studio on Fifth Avenue was scheduled for Halloween intentionally, or by happenstance. Either way, it is accurate to call the New Music Choral Ensemble program Halloween concert on several counts.

It was fantastic, grotesque and other-worldly, and the hobgoblin was conventionality. It was a treat or a trick depending on the degree to which you could bring yourself to believe in the great pumpkin.

## IMAGINATION NEEDED

One's enjoyment in the "new" theater depends now in large part on how much imagination one takes to the theater with him, and how much he is willing to participate and cooperate with the actors. Avant-garde theater is not usually a passive experience, and neither is it an experience to be cherished by anyone who particularly admires form, balance, content, design, technique and acquired concepts.

The work of the eleven-member New Music Choral Ensemble was largely improvised, even though there were obvious guidelines and the same kind of loose discipline that is found in good seminar discussions. Everyone tries to stay on the discussion topic.

## CALLED TEDIOUS

As for the "choral" in the group's name, what was done was not so much singing as choral reading and team moaning. With this there were movements in a quasi modern dance style, with the restriction that every action was done in slow motion, or as if under water.

I believe the idea might have been to convey a dream world or trips into fantasy-land. In any

case, I found "Warm-up: Warm," "The quality of Soft Is Not Straining" and "Mass" tedious almost beyond endurance.

The Magnificat for six sopranos by Chihara was very little better, although it may have had some slight organization.

"Pas De Cinq" by Kagel was good fun. I'll call it a pantomimed precis of "Madame Butterfly," "The Great Gatsby," "The Return of the Native" and "The Snows of Kilimanjaro" performed in collage.

"Maledetto" by Gaburo, who leads the ensemble, was a work that combined a precise spoken technological language with nonsense language not unlike some of the hermetic poetry of Ger-

trude Stein that revels largely in sounds rather than meanings. In this case the idea was much too long and largely a failure, unless the intention was to bore, in which case it was a brilliant success. Such is art today.

Kenneth Gaburo is a bona fide composer—you even can find his name in your Schwann Catalog, so some of his things have been recorded.

However, since leaving Illinois for California, he has taken up with a new discipline he has dubbed, with admirable clarity, "compositional linguistics." It all has to do with language as music, or music as language, or something like that.

Of one thing you may be sure: compositional linguistics has nothing to do with music as music, or language as language. III served up almost two hours of word salad to an unusually tolerant young audience. For instance, contrabass player Benjamin Turetsky took the word "inside," broke it into various constituent phonemes, clucked, hissed, squeaked, hummed, and sang these beautiful sounds while simultaneously battering his instrument with bow, fist, palm and what-have-you. The only other "music" on the program was an adaptation of this idea. An out-of-focus score (which would have been illegible even if it were in focus) was flashed on a screen, while off to the side, faintly written words were projected for poor Jack Logan, who tried desperately to interpret the soul of the words by playing the trumpet and mouthing the syllables simultaneously.

the evening, however, was the 30-minute "Lingua II (Maledetto)," an exercise in sniggers. The hero of this piece was the word "screw," and you can imagine the jollity of it all.

I can't say I enjoyed the experience, but I survived. May I suggest to III that for people interested in words, those program notes are simply awful? Nobody really can tell the players with that scorecard.

It says on the program that what we heard was part of a massive six-hour theater generally entitled "Lingua" (1965-1970). I think I'd cheerfully pass up the remaining four hours on the basis of Saturday's two-hour sample.

Automation House: Gaburo

The program of Ken Gaburo's works at Automation House on March 12 did little to bolster his reputation as a leading contemporary music innovator. The event, personally supervised by Gaburo, suggested, rather, that he fancies himself a poet, gag writer, director, and all-around experimental theater man. The few actual musical impulses were interesting enough, but they were mired in what was mostly an evening of half-baked theatrical sketches. Some of these were inventive, but Gaburo rarely developed them with sufficient technical skill or discipline. Promising ideas went bad, skimpiness was confused with economy, sloppiness was confused with informality, and teenage bull-session humor was disguised as sophisticated word play. Too bad, because the performances were by NMCE III, a group of capable and creative young performers, most of them graduate students at the University of California's La Jolla campus where Gaburo teaches. At their best, they were able to give their material some plasticity; and they functioned in a fascinating dual capacity as half-human beings, half-automatons.

The program's only completely successful moments were in one of the five movements of *Lingua I*. The program notes explained that the title of this work derives from Gaburo's concern with "body linguistics other than verbal." Regardless of what that means, it appeared to work well in the third movement, *Dante's Joynt*. The spasmodic gestures and shouted interjections of the performers who advance menacingly towards the audience, combined with a sinister, pulsating taped score and a color film of malignant cell growth, all produce a strangely overwhelming impression. Also admirable from a performance standpoint was *The Flight of Sparrow*, in which a pantomimist responds to a set of increasingly demanding and contradictory

## Gaburo Ensemble at Cal State Long Beach

By JOHN ROCKWELL  
Times Staff Writer

John Cage:  
Where are we going and what are we doing?

Frank Bonacquisti  
Bob Feldman  
Susan Lane  
Anna Sussman  
directed by  
Pat Argo  
reading by  
William Brooks

William Brooks:  
Stages

Barbara Dalheim  
Jim Hurt  
Tami Kotoskie  
Alan Stein  
Leon Thurman

## Ensemble III Fails To Communicate

By IRVING LOWENS  
Star Staff Writer

NEWS OF MUSIC



THE WASHINGTON POST

B10 Monday, March 22, 1971

The trouble with some avant-grade remedies for the dullness of mainstream art is that the cure is occasionally worse than the disease.

In principle, the multimedia experiments of the New Music Choral Ensemble III, presented in a free performance at the Museum of Natural History Saturday evening, seemed both valid and intriguing. Once the fascination of mere eccentricity had worn off, though, the effects were numbing and ultimately exasperating. Or, at least, so I found them.

This certainly didn't destroy my belief in the virtue of esthetic risk-taking, and I congratulate the Smithsonian's Division of Performing Arts for bringing us such provocative material. It's true that a negative reaction can sometimes be a sign of the emergence of difficult new concepts, concepts that demand patience and insight. And I am willing to concede that the failure may have been mine—insufficient perception, or resilience, or both, on my part. But I'd be more inclined to grant these possibilities if the evening's ingredients hadn't seemed so familiar.

The NMCE III is an ensemble of nine, young performers, most of them graduate students at the University of California at San Diego, where the group is presently based. Their varying backgrounds and interests include the composition, performance and improvisation of music as well as linguistics, electronics, computers, theater, dance and film. The noted avant-garde composer Kenneth Gaburo serves as director.

## Exasperating

By Alan M. Kriegman

The program consisted of portions of Gaburo's lengthy "theater piece" called "LINGUA," involving voices, instruments, body movement, tape and projections. The performers were mostly blue-jeaned and barefoot. Some segments were solos—a bass player in one and a trumpeter in another, both of whom accompanied themselves with vocal noises, and a girl who executed an antic mime in response to tape-recorded "instructions."

Others were basically choral in nature. In one section, called "Dante's Joynt," the ensemble moved through a series of gestures and vocal interjections to frozen pugilistic poses, while the tape snorted and chugged, and a projector threw up abstract images that looked vaguely like larvae burrowing into a gelatinous mess.

In "Maledetto," the ambitious section that occupied the entire second half of the program, members of the audience were asked to sit on stage, while the ensemble gathered in front of them in a kind of makeshift living room.

As "virtuoso speaker" Alan Johnson read a technical disquisition on the mechanical device known as a screw, replete with obvious double-entendres, while the rest of the group intermittently drowned him out with a doggedly salacious hubub.

It was pretty sophomoric, and that was one of the evening's major difficulties. There was such an obsession with mode and mannerism that content went down the drain. It's a fine idea to exploit the rhythm and texture of words, as opposed to their meanings; to investigate the expressive potential of the voice apart from words and tunes, and to search out the congruences between the dynamics of movement, sound and imagery. But, the spectator is bound to ask, to what end? On this program, at least, the disparate elements were never meshed together into some commanding or novel Gestalt.

Still, the group is clearly possessed of much individual virtuosity, discipline and dedication, which are the qualities, I think, the audience was so quick to respond to. Nor would I rule out the likelihood that the NMCE III may eventually produce something more coherent in design and less trivial in substance. Right now, one would guess, they're at the sound-and-fury stage; significance, perhaps, is to follow.

**LINGUA II: MALEDETTO** forms the second part of a six-hour theater, generally entitled: LINGUA. The entire work was composed during the period: 1965-1970. The four sections which constitute the theater are:

**LINGUA I: [POEMS AND OTHER THEATERS]:**

1. POESIES: [Composition for 7 (or more) sculptured humans and tape]
2. MOUTH-PIECE: [Sextet for one trumpet player and 3 projector (slide) systems]
3. DANTE'S JOYNTE: [Composition for 6 shouting voices, overhead amber spot, 16mm film, 2 channel audio]
4. INSIDE [Quartet for one double-bass player]
5. THE FLIGHT OF SPARROW [Composition for 1 actor and tape (or for 2 actors)]
6. CANTILENA III [Octet for soprano and violinist]
7. GLASS [Composition for SATB soloists and 4 percussionists]

**LINGUA II: MALEDETTO** [Composition for 7 virtuoso speakers]

**LINGUA III: IN THE CAN:** [A dialectic mix in 3 rounds; 40 actors, slides, film, tape]

**LINGUA IV: THE FLOW OF [i];** [Composition for assorted phenomena]

2

# Maledetto,--- some notes:

**A. GENERAL REMARKS:**

1. Seven speakers are divided into four basic groups: Speaker A= male [variable as to vocal timbre, but leaning more toward tenor quality]; Speaker B= male [bass-baritone]; Speaker group C= quartet [soprano, alto, tenor, bass]; Speaker D= female [soprano or mezzo-soprano].
2. When thus disposed, the speaker groups are contrapuntal to each other, and to within themselves [i.e., each speaker performs many 'roles']. Additionally, speakers B,D, and group C form various other ensemble associations during the course of the composition, namely: (a) BCD functions as a unison ensemble; (b) BCD functions as a contrapuntal ensemble; (c) BD functions as a duo; (d) CD functions as a quintet; (e) D functions as a transitional 'link' for all other groupings.

**B. NOTATION:**

1. Each group, A,B,C,D, is designated by a particular type-print [these type-prints hold when speakers combine in various fashions, except as noted below, cf. B.2]:

speaker A= For instance compare SCROFA with OLD FRENCH escroue or escro

speaker B= canary tail-trading mount, fen sparrow, fly-girling out-owlart!

group C= TO WHAT END? TO SCREW THEM BEYOND THE WORTH OF THINGS.

(constant for each quartet speaker; the score denotes which member is speaking by the symbols: S,A,T,B)

speaker D= OR PERFORM A WIPE AT THE PLACE

2. When speakers B,C,D act as a unison or contrapuntal ensemble, (e.g. p.6), the following type-print is used, [the exception is the large S-symbol which occurs at the very beginning]:

FIRM IN SUBSTANCE NOT TOO DRY NOT TOO GREEN BUT IN BETWEEN

3. During speaker group C activity, and during certain speaker B,C,D activity, the symbols: S,A,T,B refer to the quartet members (group C). When bracketed, as follows, the symbols refer to speaker B, or D, i.e.: /B/ (bass)= speaker B; /S/ (soprano)= speaker D.

4. The letters: S,C,R,E,W are used to enclose textual material for each speaker (except speaker A). A given letter shape constitutes a local phrase for that speaker with which it is associated, (e.g., p.3-4, group C: letter S).

An adjacent, ordered succession of all of these letters constitutes one kind of macro-phrase. This ordering is shared by several speaking groups, e.g.:

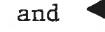
p.1-4	p.5	p.6	p.7	p.7
S	C	R	E	W
[BCD]	[D]	[D]	[D]	[D]
[BD]	[C]	[C]		
[C]				
[B]				

A non-adjacent, ordered succession of all of these letters constitutes another kind of macro-phrase. This ordering occurs within a given speaking group, e.g. group C:

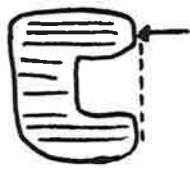
p.3-4	p.5	p.6	p.9	p.10
S	C	R	E	W

LITANY SECTION

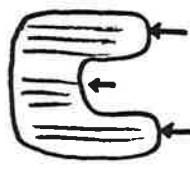
5. Speaker A controls tempo measured in words per minute [wpm]. All other speaker texts [whether enclosed as noted, or not] are mapped onto A's transmission and, therefore, are controlled by A's tempo. A's tempo is not affected by these mappings [although certainly, certain contextual adjustments will necessarily obtain--primarily for dramatic purposes. However, in no case should it appear to an observer that A's tempo is being 'regulated' by any of the other speakers].

Left-right margins, within which wpm rates obtain, are designated by:  and . These spaces remain constant until an arrow [left, right, or both] changes a previously designated space. Thus, say, on page 8 [no arrows given], it is understood that the previously designated space [page 7] still holds.

Left-right margins, as given, may enclose words [i.e., 'boundaries', as if set by a typewriter], or a combination of words and 'empty' spaces [silences]. Where empty spaces are involved, the given tempo is measured 'as-if' words were there. Boundaries set by enclosing letters [as noted above] are not to be confused with marginal spacing [unless, of course, they happen to coincide], e.g., page 5, group C:



not:



In general, spaces between typed lines have no metrical function. This is also true for top-bottom page margins [i.e., the last line of a given page proceeds immediately to the first line of a following page]. Exceptions obtain when an accelerando or retardando is understood to still be operative [e.g., page 18].

6. When particular phonemes are to be drawn out [thus approaching singing], horizontal lines are attached, e.g., page 5, speaker D.

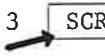
7. Dotted lines indicate some particular local connection which might otherwise be overlooked. This notation also obtains on a macro-level when speaker D acts as a transitional connector.

8. When lines are to be performed simultaneously, brackets, which appear in the right marginal space, group them accordingly. The number of lines [not necessarily the number of speaking parts] is also given, e.g., page 2:

EXERCISE IN  canary  
Combinatorially

2

9. For speaker A, certain 'micro-goals' are noted thusly:

p.3  SKRUE p.3  SCREW-POWER

Apart from textual significance within speaker A's part, these 'cues' generally serve to trigger various other speakers into action.

10. For speaker A, macro-phrases are denoted by Arabic numerals 1-7.

11. The score uses both alphabetical and linguistic [phonemic] notation. The latter, except for BCD ensemble sections, appear in parentheses:

(I) <u>as in: in</u>	(æ) <u>as in pass</u>	(ʌ) <u>as in but</u>	(ɛ) <u>as in fed</u>	(m) = m	(ɔ) <u>as in fall</u>
(N) = n	(P) = p	(S) = s	(K) = k	(i) <u>as in feet</u>	
(f) = f	(a) <u>as in hot</u>	(u) <u>as in fowl</u>	(e) <u>as in play</u>	(ɔ) <u>as in sing</u>	
(ks) <u>as in speake</u>	(r) = r	(d) = d	(t) = t	(u) <u>as in fool</u>	

#### C.TERMINOLOGY:

The text, of course, provides its own description. However, in addition, a variety of descriptive qualities are given to each speaker. On one level they generally refer to some articulatory, timbral, and dynamic state. On another level they generally refer to some dramatic [actual], poetic, and metaphoric state. An outline is given below. Of particular importance is the slow rate of change of any state associated with a given speaker, [e.g., the rate of dynamic change in speaker B's part, spanning the entire composition; or, the rate of dramatic change in speaker group C's part spanning the entire composition]:

#### SPEAKER A

Speaker A generally tends to be apart from the group. He does not "react" to the group. His long-range goals trigger various voices into action. When A's part seems to change in character [i.e., deviations from normal speaking], these changes must appear to be his own reactions to his own statements [e.g., a humorous line; an inside joke; a more passive, bored reading; gliding over a much rehearsed speech; a more spirited reading, as if caught-up in his own jargon--but not its significance]. At times, A may appear to be an historian, a mere "reader", a pontiff, a circus barker, a teacher, an auctioneer---but in all cases, very subtly so,---and never as an actor, for his lines are the lines of indifference.

#### SPEAKER B

Speaker B is always cursing. His curse spans the entire composition as follows: p.2 whisper [forced], fortissimo; p.7 whisper, forte; p.11 whisper, mezzo-forte; p.14 whisper, piano; p.21 whisper, pianissimo. [cf. below for BD duet]; [cf.addendum note 12]

#### SPEAKER GROUP C

Speaker group C, as it proceeds through a variety of changes of state, appears to be transformational. Dramatically, and metaphorically, however, it is essentially reactive. It questions, observes, notes, argues, polarizes, incites, et alia. It appears to change state, but does not. It poses, but does not directly propose. It seeks, but does not find. Its broad qualities are as follows: p.3 Litany: sotto voce, pianissimo, 1+3 alternating [i.e., solo B + trio SAT]  
p.5 Litany: sotto voce, pianissimo, 1+3 alternating [i.e., solo S + trio ATB]  
p.6 Litany: sotto voce, pianissimo, 1+3 alternating [i.e., solo T + trio SAB]  
p.9 Litany: sotto voce, pianissimo, 1+3 alternating [i.e., solo A + trio STB]  
p.10 Litany: sotto voce, pianissimo, 1+3 alternating [i.e., solo B + trio SAT]

NB: each member of group C has an opportunity to be the 'inquisitor' in this section

p.10 Canons: conversational voice, piano, 1+1+1+1 overlapping; s,a,t,b order  
p.11 Canons: conversational voice, piano, 1+1+1+1 overlapping; s,t,a,b order  
p.12 Canons: conversational voice, piano, 1+1+1+1 overlapping; a,t,b,s order  
p.13 Canons: conversational voice, piano, overlapping as given in score  
p.13 Canons: conversational voice + laughing [random entries], piano  
p.16 Canons: conversational voice + laughing [random entries], piano [related to previous entry]

p.18 Argument: dramatic speech, mezzo-forte, 2+2; TB [argument], SA [an emotional litany]  
p.20 Togetherness: dramatic speech, forte, 1+1+1+1 alternating; also antiphonal A+ SATB  
p.23 Computer: dramatic speech, fortissimo, 1+1+1+1; solo B + trio ATS [litany becomes computerized]; SATB  
p.24 Inversion: dramatic speech, forte, 1+3 [solo S + trio BAT--now trio becomes inquisitor], SATB extracted U  
p.26 Coda: sotto voce, pianissimo, 1+1+1+1 alternating as given.

## SPEAKER D

Speaker D likewise proceeds, and is accompanied by a wide variety of states. In general she is transformational, i.e., she essentially comes to certain realizations and acts on them positively:

Speaker D [solo], with a 'drunken' quality: p.7 mezzo-piano; p.7 piano; p.7 pianissimo; p.8 mezzo-forte; p.14 pianissimo; p.14 fortissimo; p.14 forte; p.20 forte; p.21 mezzo-forte; p.22 piano-pianissimo; p.23 fortissimo; p.26 a 'soft' forte

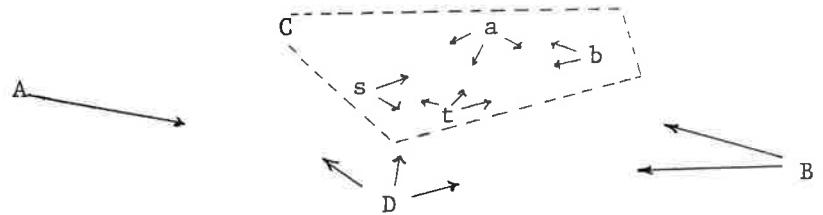
Speaker D [intersecting with B; BD duo], child-like, playful qualities: p.2 fortissimo; p.8 forte; p.22 piano

Speaker D [intersecting with C; a quintet]; dramatic speech, voiced phonemes: p.5 forte; p.6 mezzo-forte; p.9 mezzo-piano; p.13 [conversational voice + random laughs], piano; p. 16 [cf. p.13]; p.23 [dramatic speech], forte; p.25 [dramatic speech, voiced-phoneme (oooooooh), mezzo-forte. NB: ultimately speaker D, in this aspect, rejects group C.

Speaker D also functions as a transitional connector for all speakers [including other 'D's']. In this position she becomes Speaker A's antagonist. NB: the morpheme [BUT] is imbued with a very large number of significations. The transitional connecting units may be grouped as follows:

p.2	But, [If---/DB/ ]	
p.4	No--- [ /AB/ ]	
p.5	Go: [ /DC/ ]	
p.6	Go: [ /A-tutti]	
p.6	Again:[ /DC/ ]	all fortissimo,
p.6	Go! [ /DC/ ]	dramatic speech,
p.7	Furthermore: [ /DC/ ]	somewhat cursing
p.7	And---	
p.7	Go: [tangle, ]	
p.7	Go---	
p.7	Overmore: [Batter---rock(s) ]	
p.7	But, [If---/DB/ ]	
p.8	Nevermind, [ /A/ ]	
p.8	You--- [gilded ]	
p.8	Get [off--- ]	
p.9	And, [move--- ]	
p.9	And See [ /tutti/ ]	all forte,
p.13	If [ /DCB/ ]	dramatic speech,
p.13	You'll come, [ /DCB/ ]	less cursing,
p.14	Out! [blowed--- ]	more rejecting
p.14	And, [muggy--- ]	
p.14	Only to: [eye--- ]	
p.14	Again, [ /AB / /Tutti/ /AC/ ]	
p.20	To: [swipe--- ]	
p.21	Being: [miraculous(ly) ---taken]	
p.21	But, [If--- /DB/ ]	
p.22	Perhaps, [ A,B,C/ ]	all piano,
p.22	If by: [malt pecking--- ]	dramatic speech,
p.22	We,	clearer realizations,
p.22	If by: [cork podding--- ]	hopeful
p.22	We,	
p.23	If by: [mellow pushing--- ]	
p.23	If by: [clear podging--- ]	
p.23	We, [ /C/ ]	
p.23	And--- [ /C/ ]	
p.23	If our--- [ /DC/ ]	
p.23	And--- [ /C/ /A, tutti/ ]	
p.25	[then, only (oooooooh) only	
	then]	
p.26	If we: [dipped rather deep ]	coda: action

9. Maledetto is primarily a living-room, or salon composition. It works better in the round. Each speaker should sit on an object of different height [e.g. a chair, bass stool, podium, box, instrument case, stuffed pillow, floor]. One spatial arrangement is:



10. Speakers A,B,D, and group C each should have a separate floor lamp. Maledetto is in progress as audience enters [preferably with dim, or no houselights]. In most cases the floor lamps should be sufficient to illuminate the audience space.

11. Maledetto has been recorded on CRI-SD-316 by NMCE III: Alan Johnson [speaker A]; Bruce Leibig [speaker B]; Elinor Barron [speaker D]; Sherry Dorn [soprano], Bonnie Mara Barnett [alto], Bruce Rittenbach [tenor], Robert MacDougall [bass]--[speaking group C]. This edition of the composition is respectfully dedicated to them.

12. With respect to the 'whispering' designation for speaker B I intend: 'noise-band' speech [characteristics of whisper + voicing]--rough, caustic, gravel-like. Not unlike the voice of a long time-half opened mouth-cigar smoking-poker player who consistently loses.

### D. ADDENDUM REMARKS:

1. Speaker A's wpm rates should not be interpreted as having to be transmitted with machine-like invariability. Sometimes larger, or smaller-than-normal type spacing between words [still metrical] is intended to break up such regularity. Sometimes stretching a word, and quickening others is dramatically necessary. Further, it is not to be assumed that wpm rates require a temporal equivalence between one word and the next with respect to duration, [e.g., say, between the word: a and the word: puppet; i.e., a ≠ puppet with respect to duration]. Neither should it be thought that wpm rates obtain on a syllabic level [e.g. a ≠ pup ≠ pet], or on a phonemic level [e.g. a ≠ p#u#p#p#e#t]. What is required is the metrical fluidity of speech within the constraints of: (1) an 'averaged' wpm transmission, and (2) dramatic intent. These statements hold, generally, for the other voices as well. On the other hand, passages which are mapped onto A's transmission rate may indeed be moving at faster or slower rates. This is necessarily true because the total articulatory content of speaker B, say, may be larger or smaller than speaker A's at any given wpm segment. Thus very complex bi/poly/meters obtain. Sometimes these provide a basis for metrical modulations as well.

2. Continuity is crucial even where no sound exists to establish it.

3. When voice A is quoting there is no need to say "I quote", "end quote" unless the text uses these words specifically.

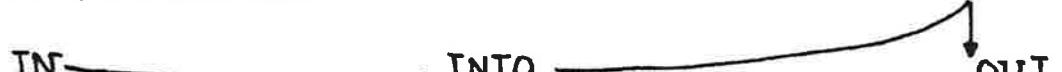
4. Pronunciation of proper names should always be slightly weighted so as to suggest their poetic, scatological, or dramatic character, e.g.: Jost Amman (suggests just a man), Henry Maudslay (suggests Henry, Maud's lay), Blaeuw's (suggests blows), Heron (suggests hair on).

5. All underlined words are to be given somewhat greater stress in relation to the context in which they appear.

6. Maledetto does not speak to the audience.

7. Maledetto must be well-rehearsed. Scores are used during performance for dramaturgical reasons.

8. The high density of the words: IN, INTO is intentional. The word: OUT is a major structural goal appearing in the most crucial sense during the coda. Thus, it might be of value to consider all of that which precedes the coda to be one structural 'upbeat':



OTHER PUBLICATIONS BY LINGUA PRESS:

COLLECTION ONE:

WORKS OF KENNETH GABURO

HUMMING: satb; 1954-5 [including some notes from: A MOSTLY BAD YEAR] 2:03

ANTIPHONY IV [POISED]: piccolo, double bass, bass trombone, 2-channel tape; 1967 9:24

PRIVACY TWO: ---MY, MY, MY, WHAT A WONDERFUL FALL---; 5 dancers, text, 4-channel tape, sculpted light; 1974 25:00

4 MOTETS: satb; 1956 [in Latin] 6:31

SNOW AND THE WILLOW [2 Madrigals]: satb; 1950 9:40

LINE STUDIES: flute, clarinet, viola, trombone; 1957 11:00

DECEMBER 8: 40 Male Voices; 1967 3:00

COLLABORATION ONE [Brün: Mutatis Mutandis; Gaburo: The Beauty of Irrelevant Music]: graphics, text, 6 scribes, 7 projectionists, 2-channel tape, 4-channel tape, laser light; 1972 45:00

THE FLOW OF [U]: sab (trio); 1974 25:00

NEVER <sub>1</sub>: 4 groups of male voices (36 or more); 1966 2:48

ANTIPHONY II [VARIATIONS ON A POEM OF CAVAFY]: large satb chorus, tape; 1962 14:32

TAPE PLAY [fat millie's lament, lemon drops, for harry, the wasting of lucrecetzia, dante's joynte]: 2-channel audio tape; 1964-5 21:55 [a collection]

LINGUA I [POEMS AND OTHER THEATERS]: POESIES: composition for 7 (or more) sculptured humans and tape; 1965 12:00

PSALM: satb; 1965 2:12

ANTIPHONY VI [COGITO]: string quartet, two 2-channel audio tapes, two projector (slide) systems; 1971 40:00

ALAS! ALACK!: Womens' Chorus (SA); 1950 3:35

LINGUA I [POEMS AND OTHER THEATERS]: MOUTH-PIECE: sextet for one trumpet player and 3 projector (slide) systems; 1970 5:30

TWENTY SENSING [instruction] COMPOSITIONS: ---studies in perception for small-to-large mixed performing groups; 1968-73

LINGUA I [POEMS AND OTHER THEATERS]: DANTE'S JOYNTE: six shouting voices, overhead amber spot, 16mm film, 2-channel audio 1968 6:00

PAPER PLAY: [ The Beauty of Irrelevant Music; C,----IS; Murmur; Extraction; A Non-Scatological Set of Preliminary Remarks for NMCE IV; The Music in Samuel Beckett's: PLAY ]: --- six separate 'position' lectures/articles on various aesthetic, philosophical, theoretical, performance issues; 1964-1974

ANTIPHONY III [PEARL-WHITE MOMENTS]: chamber chorus (4+4+4+4), tape; 1963 16:24

CANTILENA FOUR: soprano and trombone; 1975 8:00

DWELL: ---a collection-collecting of generative grammars in memory: ARNOLD SCHOENBERG; 1973

LINGUA II [MALEDETTO]: composition for 7 virtuoso speakers; 1967-9 44:25

STRING QUARTET IN ONE MOVEMENT 1956: 8:05

LINGUA I [POEMS AND OTHER THEATERS]: INSIDE: quartet for one double-bass player; 1969 5:30

LINGUA I [POEMS AND OTHER THEATERS]: THE FLIGHT OF SPARROW: composition for one actor and tape (or for two actors); 1970 10:00

CANTILENA ONE: solo soprano; 1951 4:00

SHOW TELLIES: VIDEO COMPOSITIONS: GIVE-TAKE, MINIM-TELLIG ONE, TWO, THREE; 1974 20:00

STRAY BIRDS: 5 songs for soprano and piano; 1959 4:57

PRIVACY ONE: WORDS WITHOUT SONG: 33 graphics + text; 1950-1974

KYRIE: [ORBIS FACT/OR: a very odd do]: ---synthetic composition for chorus generated by one voice in a small cave around Mandy's Villa; 2-channel audio tape; 1975 10:00

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